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DORE ASHTON, JAMES FITZSIMMONS

CONTRIBUTORS: RALPH MAYER, RALPH PEAR-
SON, CHRIS RITTER

CORRESPONDENTS: ARTHUR MILLIER, LOS
ANGELES; DOROTHY DRUMMOND, PHILA-
DELPHIA

COVER DESIGN: WILLARD B. GOLOVIN

ADVERTISING: H. GEORGE BURNLEY

CIRCULATION: ELSA G. SCHMAUS

GENERAL MANAGER: RUSSELL L. DOYLE

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Ingres' Portrait of Gilibert in his Youth is one of the drawings in a selective Ingres exhibition—a circulating show, chiefly from the Ingres Museum of Montauban, brought here from France by Knoedler & Co. See page 11Cover	
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NEXT ISSUE

Returning home again after this issue's venture into the international world of art, next issue will emphasize American artists—in a review of the Whitney's Contemporary Painting Annual (opening November 6); in an interview with veteran Everett Shinn, the last surviving member of America's rebellious "Eight"; and in an "Interior View" article on Russell Wright, designer who has helped to improve the look of America's kitchens, tables and terraces. Americans will also be scrutinized (along with guests from Europe) in a review of the Pennsylvania Academy's current annual.

Another London view is due from William Gaunt. From England too, comes Durlacher's exhibition of new paintings by Ben Nicholson, top prize winner in the 1952 Pittsburgh International.

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November 1, 1952



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LETTERS

Thanks from a Teacher

To the Editor:

My heartiest congratulations for your new department sponsored by the Committee on Art Education. . . .

. . . I believe this championing of the creative approach in art teaching is of particular timeliness now. For with the increasing interest in art study and art appreciation on the part of the public, there has also been, in some quarters, a parallel tendency to opportunistic methods, including so-called short cuts to realization, and much downright quackery.

There are no short cuts to genuine creative growth as all sincere artists and teachers have experienced [it]. And in providing space for regular discussion of this vital subject under the auspices of as broadly authoritative a source of dissemination as the Committee on Art Education, you are doing a profound service, not only to the student of art and the amateur, but to the art-conscious public in general.

ZOLTAN HECHT
New York, N. Y.

Trial by Push-Button

To the Editor:

Many of your readers may not have seen in action or heard of the electrical jurying device introduced by Mr. Jan Stussy, a member of the . . . art department at University of California, Los Angeles. . . .

A small box with push-button wires leading to each juror, it makes for practically a secret ballot. Pressing the button turns on a tiny light, invisible to the jurors. A predetermined number of lights decides [the vote].

The undersigned, sceptical at first, now recognizes how the use of a secret ballot eliminates the readily observed thumbs up or down system, which too often enables the undecided juror to follow a lead given by the all too often dominant juror; how discussion becomes restrained; and how seldom an objection is raised when the count is announced.

California Water Color Society has adopted the device for use in selecting its important annuals and traveling shows, with the best of results.

DELWIN A. BRUGGER
Los Angeles, California

Alleged Distinction Contested

To the Editor:

In your International Notes of the August issue it is stated that "Richard A. Florsheim, Chicago painter, printmaker and sculptor, is being given a one-man show at Mexico's National Gallery of Art." The item also states that he "is allegedly the first American on whom this honor has been conferred." The latter quote is quite in error. I am not sure how many Americans have had that honor, but I know that Margot Allen, contemporary American sculptor, was one of the first, if not the first, to be given this honor.

Margot Allen, formerly of Boston, worked for two years in Mexico, and her one-man show at the Palace of Fine Arts was held in July and August of 1938 under the auspices of the Department of Public Education. The exhibition consisted of 21 terra-cotta sculptures. . . .

HARRY H. SHAW
Lafayette, Louisiana

Warranted Extravagance

To the Editor:

. . . tried to convince myself you were an unnecessary extravagance—but find I miss you too much. . . .

MRS. ORVILLE J. BELLIS
New York, N. Y.

The Art Digest

Painting Today



"The patient is healthier than I had expected," is the report I would make on the state of painting in Europe. I can never understand the popular blindness that prevails regarding the sort of world we live in. How is it that people can expect our arts to flourish either strongly or prettily in such a cataclysmic time as this? The wonder to me is that the artist can maintain as great a balance as he does.

There are still those in this country who worry over our American subservience to European leaders; but I must confess that I notice little of this meekness these days. And even if we were more worshipful, I would not regret it. European painting today is deeply sensitive and serious. It may not be breaking much new ground, but it is at least earnestly consolidating all that was tried in a more experimental time. In such countries as Belgium, Holland, France and Italy, painting suffers less than it did from negative approaches to its problems. Our own work, as I observe it, cannot claim an equal degree of balance and discipline.

The European critics, dealers and patrons are less tolerant of the amateurishness which we allow. Thus, only the most mature and experienced work is considered worthy of exhibition. That we are more liberal seems to me perfectly proper and acceptable. Our ways are different, our lay-activity in the arts being for us of enormous importance and value.

A Long Overdue Retreat

Actually, our American innocence—whether political or otherwise—has been preserved too long, even if some of us may not like to see the latest slide towards a more abstract idiom, a slide indicative of deeper anxieties and confusions. Our retreat from a physical and substantial world may be more like a rout than an orderly withdrawal. But it has long been destined to take place—all of a sudden or only gradually—and it is significant that it has occurred largely since the end of World War II. It is only since this most recent holocaust that America has really begun to face those fears, both moral and physical, with which Europeans have been wrestling for nearly 50 years. Detachment, as in extreme "abstraction," is probably a mode of self-preservation; and it may be regarded as a perfectly natural and healthy reaction to a desperate state of disturbance that cannot otherwise be dealt with. Egocentricity, a centralizing urge, is a defensive measure, whether in government or art.

This is not of course, the way that most people interpret the situation,

calling as they do for the absolute independence of plastic values in support of extreme abstraction, or pointing to music as their model of a pure art. But it must serve as a personal hypothesis for one who is not convinced by the explanations that are customarily offered for this landslide toward the non-figurative. I cannot find it valuable to argue, as Bernard Karpel does in "Modern Artists in America," that it is "fruitful" to reject "... the mechanistic reportage of each physical datum in favor of the emotional evaluation of meaningful relations." Of course it would be fruitful if this were actually the choice with which artists are faced. But it is not. Neither life nor art is divided into black and white alternatives, and no one need imagine that he can successfully disparage the entire history of great painting to convince us of the virtues of the non-objective approach. As a matter of fact, we still must be shown a single non-objective work of power equal to the greatest representational works of earlier times.

Early Storm Warnings from Europe

The prophetic works of the artists of Europe had wigwagged their storm warnings to us as early as the fauve period (c. 1905) when expressionism became a group movement, to be followed by cubism, hard upon its heels. Cubism, a variety of abstract-expressionism, combines the two elements of esthetic communication that are now most commonly employed. Implicit in cubism is the acceptance of man's dualism, a separation of our objective and subjective worlds. In using this approach, the artist consciously avoids representational imagery in favor of a wholly synthetic ordering of material. Implicit in expressionism is the acceptance of the superior governance of man's emotional, as opposed to his rational, nature. It may now be noticed that these two paths represent the manifestations of an historical process fulfilling itself and being extended, like all world-awareness, from Europe to America.

This may be seen more clearly if we note that the abstract-expressionist idioms of the Europeans differ from those we have been developing in America during the past seven years. It is clear that we are not imitating European styles, yet are expressing ourselves in response to a moral and physical disease, or malaise, that now grips the entire world. Thus everywhere, today, the artists themselves tend to surrender control of their work, and to become seismographic instruments for recording their own internal disturbances. Many use their art—unwittingly, to be sure—as a therapeutic means of release or self-adjustment. Tensions and blocks are often eased by means of improvisations which are developed from chance shapes and colors that are impetuously dropped and readjusted upon canvas.

In defense of this approach, it should be pointed out that, as with the anti-rationalist revolt of Renaissance science against Medieval rationalism, so it has been with art since 1900. Along with recent scientific thought, contemporary art has insisted on facing the previously

inadmissible evidence of man's subconscious emotions as the basic motivating forces in human life. The hard facts which the backers of scientific materialism refused to face had precipitated war and revolution. These facts must therefore be invoked, investigated and mastered. Bergson and Proust, as philosopher and artist, had pointed the way, along with many others. The painters—fauve, cubist, dadaist, surrealist and neo-romantic—trusting in instinct for guidance, followed suit. Today it is the turn of American artists to enter the same arena of action, convinced in their turn of the challenge to social materialism contained in world-wide disturbances which now involve us.

The function of art, I should agree with Mondrian, is the adjustment of man to the universe. But this adjustment cannot succeed either for the maker or the vicarious user if the creative ferment of the imagination has not been applied. Here it is, I think, that much current effort fails, both in America and in Europe. It resembles the incomplete results of self-analysis, as indulged in by laymen. Being self-bounded and superficial, it has no real and transmittable values. The external world, the basic motif, has not been submitted to that processing which the imagination offers, it being a rule of procedure that all objective imagery must be discarded.

In contrast, when such artists as Chardin or Corot abstracted, the process was accomplished through the power of the human imagination to retain subject matter while simultaneously transfiguring it. This process, as we may see by historical reference, can transform the object with varying degrees of humanistic distortion. But it never violates the life spirit in the material that is chosen, whether it be a cooking pot or a landscape. It is an approach which will not reject or deny the external world since its aim is to build a bridge between that world and ourselves. A crystal is formed, the final image, which offers the observer a resolution between flesh and spirit, matter and mind. When unblemished, this crystalline picture asserts the unity within antithetic claims of reality, offering us the most perfect adjustment that man can achieve with the universe.

The Problem: To Face Both Ways

One is tempted to think of man today in terms of the myth of Aeneas whom Hercules destroyed when he lifted him off the ground. For Aeneas' great strength came from the earth. He was invincible so long as his feet rested upon it. But once raised off of it, he was dependent upon his muscles alone, and these were not sufficient to defend his life. It is not an evidence of wisdom, one fears, to correct past omissions at the expense of the total problem. Subjective realities may have been neglected, but we will not strengthen our adjustment to life by discarding objective realities as merely phantasmagoric. It is our problem, instead, to face both ways at once, and thus to solve our problem by reconciling these opposing claims of truth.

*Gordon Bailey Washburn, director of Fine Arts at Pittsburgh's Carnegie Institute, toured Europe, Canada and Mexico for seven months to assemble this year's (his first) International. (See page 7.)

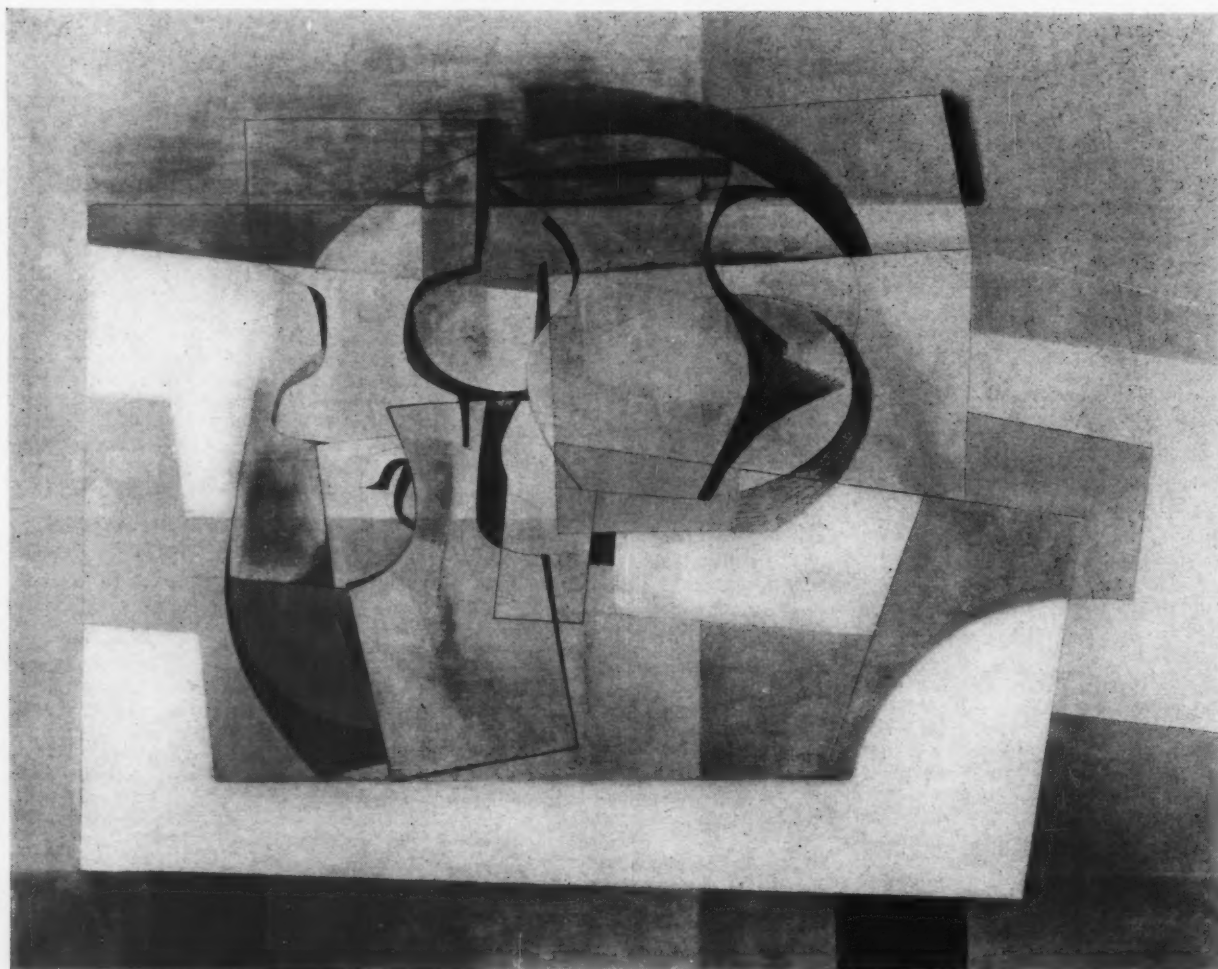


FRITZ WINTER: *Elevation*



JAMES BROOKS: *M-1951*

BEN NICHOLSON: *December 5, 1949*



ART DIGEST

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EVERT LUNDQUIST: *Landscape with Animal*



LEONARDO CREMONINI: *The Slaughterhouse*

PITTSBURGH'S CARNEGIE FORGES AN INTERNATIONAL ART

by Belle Krasne

Pittsburgh's reputation notwithstanding, there is freshness and vitality in the atmosphere of that traditionally smog-bound city—freshness and vitality stemming from a radically different, assertively abstract International of 305 paintings, on view at the Carnegie Institute until December 14. Representing the artists of 24 countries, this 39th in a series of Internationals which started in 1898 is the first assembled by Gordon Bailey Washburn, since late 1950 Carnegie's director of fine arts. It is Washburn's first and an auspicious first, indeed, for almost every aspect of this show—from the catalogue cover (an ebullient new design by Jean Bazaine, French member of the show's jury), to the installation (festive, effective and sagacious), to the pictures themselves (on the whole provocative and lively)—almost every aspect is up to date.

Perhaps it is because Washburn has broken a number of tired precedents that this show is an exciting one to see. By Washburn's definition, it is not a cross-section but rather a show "most expressive of the time in which we live, as reflected in the work of our most creative artists." Ultimately, of course, it mirrors Washburn's taste—taste that now seems informed, now quixotic, now bizarre. Which may explain why one gets the impression that Washburn often picked the wrong paintings by the right artists. (De Kooning, Hofmann, Tomlin, Pollock, Knaths, Matta, Tworckov—these artists could have been better represented. So could Lam, Afro, Tal Coat and Music.) But which also

explains why this International includes no hoary chestnuts, no academic portraits, no very still still-lives, and not many inevitable candidates for the popular prize; and why this International has cohesion, direction, a personal stamp; and why it inclines less than most such shows to compromise.

Counter to tradition, a number of Europeans in the show—more than half

of the Germans, in fact—are represented by two selections. Where both entries are strong, this departure is effective, stereoscopically adding to our view of the artist. But in a few instances, second selections seem either unwarranted or superfluous. Germany's Hans Jaenisch could have been represented by either one of his two similar paintings. The same is true of Gischia (France) and Gerzso (Mexico). On the other hand, several of the alternate entries could have been chosen more astutely. Singier's *Homage to Ravel*, for example, is an arch and whimsical piece, a composition of red, yellow and green semaphores signaling for attention. A second Singier, however—smaller, subtler, more lyrical—is scaled for intimate communion, not for competition. Similarly Cremonini's *Slaughterhouse*—a Mantegnesque memento of Italy, modeled like a high relief frieze, warmly colored and undulantly composed—this canvas which derives beauty out of butchery is coupled with an idle Cremonini exercise. Still, the double-entry plan is telling and tantalizing. A thought to be developed.

Given another new twist, the 1952 International is not hung by countries, compatibility rather than geography determining the position of paintings in it. And by playing down national characteristics, it becomes a better show, one which properly establishes universal art criteria, one in which the only borders to cross are esthetic borders.

It is possible to find national traits here, of course, if one is disposed to pigeon-hole (which many of us are for convenience or because of an innate

International Prizes

First prize (\$2,000) to Ben Nicholson of St. Ives, England, for *December 5, 1949*.

Second prize (\$1,000) to Marcel Gromaire of Paris for *Landscape*.

Third prize (\$800) to Rufino Tamayo of Mexico City for *The Fountain*.

Fourth prize (\$600) to Raoul Ubac of Paris for *Still-Life*.

Fifth prize (\$400) to James Brooks of New York for *M-1951*.

Allegheny County Garden Club Prize (\$300) to Hazard Durfee of New York for *Shore Flowers II*.

Honorable mention to Alfred Manessier of Paris for *Games in the Snow*; to Marc Mendelson of Brussels for *Deadly Nightshade*; to Fausto Pirandello of Rome for *Nude*; and to Graham Sutherland of Trottiscliffe, England, for *Standing Form Against Curtain*.

The jury: Jean Bazaine, artist (Paris); Rico Lebrun, artist (Los Angeles); Eric Newton, critic (London); and James Thrall Soby, critic (New York).

resistance to the unclassifiable). One observes that, on the whole, Americans are excitable, impetuous, full of vitality. Innate claustrophobes, they like to attack huge canvases, but with indifference to finish, so that an American canvas often looks as if it had been whisked away, incomplete, while the artist was answering the phone. Perhaps, too, Americans like virtuoso effects, whether the effects arise out of materials, out of handling of materials, or out of treatment of subject (most magic realists here are American).

The French live up to their reputation—for taste, refinement, suavity of technique, a classic sense of design. Yet they seem, now, to be performing by rote. The Belgians are lyrical. The English vacillate between reticent elegance and macabre fantasy, between the Normans and the Druids. The Mexicans are brooding, earthy. And the Italians acknowledge their own classic and plastic past.

ate an atmosphere of luminosity, of enchantment, of mystery, though their color is more delicate, more tender, more somnolent.

In choosing Americans, Washburn admits that he deferred to reputation, which may explain why the American section—a third of the show—could stand pruning or revising. Morris Graves is missing. So are the young Boston expressionists (Bloom, Levine, Aronson). And so are John Ferren, Burgoyne Diller, Ozenfant, Guston, Clifford Still and Mark Rothko—the last two perhaps because they recently decided not to show in large groups.

Among the Europeans, too, there are conspicuous omissions: De Stael, Estève, Hartung and Mathieu from France; MacBryde, Piper and Tunnard from England; Vespignani, Birolli, Vedova and Guttuso from Italy; Permeke from Belgium.

But more important than paintings missing are paintings not missing—and

black, its rhythms those of waves lifting and tossing, of breakers scattering sea shells on the strand.

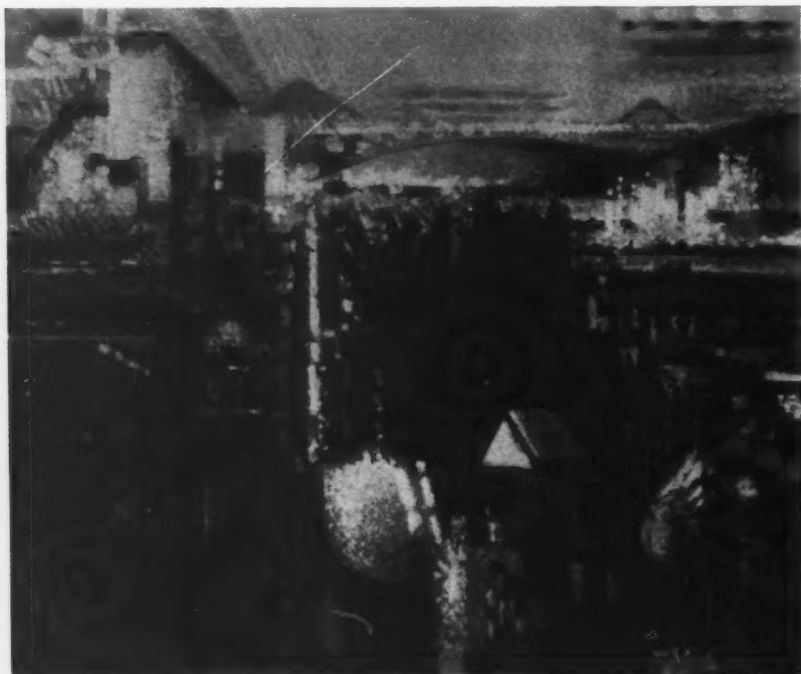
Another lyric, in another idiom, is Geer Van Velde's gracious *Composition*, gently shifting in space like an architectural elevation of a terraced apartment building. Closer to the Mondrian wellspring, there is Glarner's large *Relational Painting*, 1945-48—notable for its directness and honesty, if not for inventiveness. But for inventiveness there is always the inimitable Miró—unbeaten at his best, and here close to his best. There are perverid paintings too: Nicolas Carone's *Self-Portrait: Head*, a flaccid body pressed against a dirty window pane and seen through sheets of rain; William Congdon's *Assisi No. 2*, a vertiginous landscape, lasciviously piled and pitted with paint; Lee Mullican's six-foot stretch of sun-bright needles clustered like magnetized iron filings; Evert Lundquist's angry, churning *Landscape with Animal*; and Gottlieb's *Waiting*, its dot-dash message poised, frozen in the clearing above a seething morass. For suave execution there is Balcomb Greene's efflorescent ocher nude, disintegrating into billowing clouds of smoke, and Matta's jet-propelled boomerang, taking off in a burst of light and energy. For solidity, there is Mordecai Ardon-Bronstein's viscous *Bethlehem*, and François Desnoyer's gaudy *Algerian Landscape with Arabs*. And just for amusement, there are two droll primitives by Lage Lindell of Sweden.

No jury's dispensation can be satisfying to everyone, but this jury seems to have exercised its prerogatives fairly well—leaning forward more than one might have expected, and making its concessions intelligently. Nicholson's sensitive still-life, an English paraphrase of synthetic cubism, deserved a prize—but would have deserved it more 20 years ago. In Gromaire, perhaps the jury was honoring a nation and a reputation. His landscape is vitiated, late Gromaire, though appealingly lyrical. Tamayo's *Fountain* has a soft, magical quality, but also an emptiness not typical of the artist. Ubac's still-life is exquisitely colored, elegantly designed. Brooks can do better, though it is gratifying to know that the jury recognized an American abstract expressionist among the prize-winners. The Durfee is a spirited and competent painting, a Garden Club Prize of a new vintage.

Among the honorable mentions, two are honorable enough: Manessier's complicated *Games in the Snow*, night games played off by the light of bloody moons; and Pirandello's sprawling *Nude*, a broad broadly handled. The other mentions might not have been. Mendelson's *Deadly Nightshade* is decoratively stylized, though its gloomy color and chiseled design are well plotted. Sutherland's *Standing Form Against Curtain* is a mannerist conceit, derivative, contrived and altogether disappointing as the work of a highly original and imaginative artist.

The 1952 International will be the first to travel. It will be seen during the month of February at the California Palace of the Legion of Honor in San Francisco. And it should be enjoyed there as it may not be in Pittsburgh.

The Art Digest



MARCEL GROMAIRE: *Landscape*

One could continue in this vein, finding the appropriate esthetic cliché for each national group—and in each cliché there would be a filament of truth, a filament of lie. For within each group there are exceptions, exceptions which indicate that contemporary art—and especially abstract art—is supranational. Not knowing that George McNeil is an American and that Antoine Mortier is a Belgian, one would not learn it from their paintings. Both paint brusquely, and both love paint. McNeil lavishes sun-colored pigment on a jagged cicatrix, an anguished sign. Similarly, Mortier constructs a symbol, a swinging double-headed pendulum of glistening black and red, describing a path through streaks of white. Fritz Winter is a German. Mystic, luminous, atmospheric, feverish, his *Elevation* may be quintessentially Teutonic, but some Americans here—Stamos and Baziotes, notably—also use color to cre-

not to be missed. There are many such here, and they are not from any one country, nor in any one idiom. There is Robert Motherwell's *Granada*, a stark black and white comment on modern Spain, its striking symbols, like oppressed and oppressor, braced against each other in tense deadlock. There is Dubuffet's indictment, *The Elegant World*, a dung-heap on which five bloated members of the bourgeoisie fatuously exchange greetings as they take their constitutionals on foot or horseback.

If tendresse is lacking here, it can be found in Loren MacIver's diaphanously veiled lyric, *The Street is Young with Spring*, a paint-poem that has the color and quality of April rain at dusk. It can be found, too, in Leonid's rarefied waterscape, *The Heron*—protracted silence rendered as sensitively as in a Chinese painting on silvery-gray silk; and in Bazaine's *Dawn*, its fragments of seaside color held between pincers of

WHO'S NEWS

New director of New York's Solomon R. Guggenheim Museum (The Museum of Non-Objective Art) is **James Johnson Sweeney**, author, critic and one-time director of the Museum of Modern Art painting and sculpture department.



JAMES JOHNSON SWEENEY

Sweeney's career as a writer on art began in 1931 when he was New York correspondent of the *Chicago Evening Post* and of the "Art World." Since then he has written books on Miró, Calder, Stuart Davis, Chagall and Henry Moore. Scheduled for publication later this year are "African Folk Tales and Sculpture" (written with Paul Radin), and a book on Antonio Gaudi (written with José-Luis Sert). Sweeney is a director of the *Burlington Magazine*, an advisory editor of *Partisan Review* and, since 1948, vice president of the International Art Critics Association.

In the capacity of museum official, Sweeney organized many exhibitions both here and abroad. Among these are the shows he assembled for the Modern (African Negro Art, in 1935; Miró, in 1941; Calder, in 1943; and Mondrian, in 1945), the controversial "Americans 1950" held at the Virginia Museum of Fine Arts, and the show of 20th-century masterpieces which was seen this past summer in Paris and London. He also selected the Calders shown at the 1952 Venice Biennale.

The appointment of **Theodore A. Heinrich**, present curator of the Henry Huntington Gallery of San Marino, California, as associate curator of paintings at New York's Metropolitan Museum has just been announced. For five years following World War II, Heinrich served as Cultural Property Advisor to the U. S. High Commissioner in Germany. He will assume his new post in the spring.

John Gordon, secretary of the Brooklyn Museum for the past six years, has been named Brooklyn's curator of paintings and sculpture. Gordon, a Dartmouth graduate formerly associated with the Museum of Modern Art, replaces John I. H. Baur, whose move to the Whitney Museum was recently announced.

Abraham Rattner, artist-in-residence at the University of Illinois for 1952-1953, will have a retrospective exhibition of his paintings and drawings in the university galleries from November 23 to January 24. The work to be shown dates from 1925.

New art director of Palm Beach's Society of the Four Arts is **Henri Dorra**. A Harvard man, Dorra was one of the first to receive a graduate fellowship from New York's Metropolitan Museum of Art.

The first ecclesiastical building to be designed by **Mies van der Rohe**, a chapel for students and faculty, was dedicated recently at the Illinois Institute of Technology, where Van der Rohe is director of architecture.

Rico LeBrun, well-known Los Angeles painter and teacher, has been appointed artist in residence at the Instituto Allende, Mexico, for one year beginning this month.

At the recent—and first—Southeastern Museums Conference, **John Richard Craft**, director of the Columbia Museum, was elected president of next year's conference. **William G. Hassler**, director of Nashville's Children's Museum, and **Mrs. Joyce E. Jordan**, administrator at Raleigh's Hall of History, were elected vice-president and secretary, respectively.

Ralston Crawford, painter and the only artist press-representative sent to Bikini for "Operation Crossroads," has joined the art faculty of New York's New School for Social Research.

Louis Guglielmi recently left for a year's teaching appointment at Louisiana State University, Baton Rouge.

A 27-year-old self-taught artist, **Siegfried Reinhardt** of St. Louis, Missouri, is the winner of a \$7,000 prize competition to design a mural painting for the reception lobby of Rand McNally and Company's new office in Shokie, Illinois. Reinhardt, who teaches at the University of Southern Illinois in Carbondale, was born in Germany and came to this country in 1928. In 1950 he was selected by *Life Magazine* as the youngest of 19 of America's best artists under 36.

Eleanor Onderdonk, curator of art at San Antonio's Witte Memorial Museum, was recently honored by the Dallas and Houston Museums for her long service to Texas art. She is the daughter of R. J. Onderdonk, early Texas painter.

Muskegon's Hackley Art Gallery in Michigan has appointed **Harold J. Elias**, artist and teacher, as assistant to its director.

Obituaries

Jenne Magafan

Jenne Magafan, painter, died in Albany, October 20, of a cerebral hemorrhage. She was 36.

A resident of Woodstock, New York, Miss Magafan and her painter husband, Edward Chavez, had recently returned from Italy where he was a Fulbright

Fellow. Both are on the roster at the Ganso Gallery in New York.

Born in Chicago, Jenne Magafan studied at the Colorado Springs Fine Arts Center and also with Frank Mechau, Boardman Robinson and Peppino Mangravite. In 1942, she received the Peixotto Memorial Prize for murals. Last fall, before their departure for Italy, Miss Magafan, Edward Chavez and Ethel Magafan, Jenne's twin sister, showed jointly at Ganso Gallery.

Paintings by Miss Magafan hang in the Newark Museum, the Colorado Springs Federal Art Center, the Grand Rapids Art Gallery and in the White House in Washington. Her murals are in the Beverly Hills Hotel in California, in the Social Security Building, Washington, D. C., and in numerous schools.

C. J. Bulliet

Clarence J. Bulliet, former art and music critic for the *Chicago Daily News*, and for many years *ART DIGEST's* Chicago correspondent, died October 20 in Chicago. He was 69.

Bulliet was one of 10 Americans chosen as founding members of the International Association of Art Critics in Paris, and he was one of 25 Americans in the British Royal Society of Arts. The author of 10 books, in 1927 he wrote his celebrated "Apples and Madonnas," which provoked considerable discussion concerning classic versus modern art. Bulliet also wrote "Art Treasures from Vienna," (1950), "The Significant Moderns," "Venus Castina," and "Courtezan Olympia."

At one time Bulliet was news editor of the *Louisville Herald*, in Kentucky. From 1924 to 1932 he was art and drama critic of the old *Chicago Evening*



C. J. BULLIET

Post. Subsequently, until 1948, he was art critic for the *Chicago Daily News*. Because he was a close friend of both Peyton Boswells, he was called on to write their obituaries for the *Digest*.

Bulliet is survived by his wife Catherine, a son, L. Jackson, a sister and two brothers.



DEGAS: *Mademoiselle Sangalle* (above left)
FRAGONARD: *Young Girl Seen from the Back* (above right)
MANET: *Portrait of a Woman* (below left)

In a five-century view of French draftsmanship . . .

One of the most outstanding of the season's imported shows—though in subject one of the most intimate—begins its American tour on November 2 at the National Gallery of Art in Washington. Titled "French Drawings, Masterpieces from Five Centuries—From the Louvre, Other Museums, and Private Collections," this exhibition consists of 176 original drawings by 75 French masters from Jean Fouquet to Cézanne, from the 15th to the 20th century. With the sole exception of Fouquet's *Portrait of an Ecclesiastic*, lent by the Metropolitan Museum of Art, none of these drawings has been exhibited before in this country.

In this exhibition, the classic refinements of French draftsmanship are revealed in ink, chalk, crayon, pencil, wash and watercolor. Poussin, Fragonard and Watteau are represented with several drawings each; but the show also includes superb examples of work by Boucher, Callot, Claude Gellée, Daumier, David, Delacroix, Ingres, Manet, Prud'hon and Toulouse-Lautrec. And it includes drawings by artists who are less familiar to Americans—Bellange, Courtois, Gillot, Le Brun, Rigaud and Vouet, among them. The Louvre has lent generously to the exhibition, as have other French museums—the museums of Besançon, Dijon, Lille, Montauban, Montpellier, Reims and Rouen. Their contributions are supplemented by loans from private collections and from museums in Stockholm, Amsterdam and Rotterdam.

Organized by the French government, the exhibition is being circulated here by the Smithsonian Institution. After the Washington showing (ending November 30), it will visit four other U. S. museums: the Cleveland Art Museum (December 9 to January 10); the City Art Museum of St. Louis (January 18 to February 16); the Fogg Art Museum in Cambridge, Mass. (February 23 to March 8); and the Metropolitan Museum of Art (March 15 to April 19). Responsible for selecting the show, Madame Jacqueline Bouchot-Saupique, curator of drawings at the Louvre, has accompanied it to this country and has prepared the catalogue for it.



INGRES: *The Architect Dedebar*



INGRES: *M. Devillers*

In an Ingres exhibition traveling between Montauban and San Francisco . . .

In accordance with the will of Jean-Auguste-Dominique Ingres, great French 19th-century painter and draftsman, the museum at Montauban, Ingres' birthplace, received a great many of his paintings and an incredible collection of 4,000 of his drawings. From that somewhat inaccessible collection (Montauban is about 345 miles south of Paris), M. Knoedler and Co. has borrowed 14 paintings and 36 drawings—augmenting these with loans from other French museums—for a small but significant circulating exhibition

opening in New York on November 11. Because Montauban's Musée Ingres lacks funds to properly preserve and display its collection, Knoedler's will stage its showing as a benefit for the provincial museum. The exhibition will remain on view in New York through November 29, after which it will travel to the Currier Gallery in Manchester, New Hampshire (December), the Detroit Institute of Arts (January), the Cincinnati Museum (February), the Cleveland Museum (March), and California Palace of the Legion of Honor (April).

INGRES: *King Charles X* (detail, about four times actual size)



INGRES: *Figure from The Turkish Bath*



ACCENT INTERNATIONAL: A SURVEY OF POST-WAR DRAWING

by Allen S. Weller*

CHICAGO: This is the year for drawings. The Art Institute of Chicago's exhibition of contemporary drawings from 12 countries is the culmination of more than a year's work on the part of Dr. Carl O. Schniewind, Chicago's curator of prints and drawings. Schniewind selected this big show from more than 4,000 entries, obtained directly from artists, from dealers, and from a group of distinguished European representatives. The result—which remains on view in Chicago until December 14—is exciting and informative, and perhaps presents the best international cross-section of contemporary artistic expression since the war, in this or any other field. Scheduled to tour the U. S. for over a year, the exhibition will be shown for two-month periods in the Toledo Museum of Art, the Wadsworth Atheneum, the San Francisco Museum of Art, the Los Angeles County Museum, the Colorado Springs Fine Arts Center and the J. B. Speed Museum.

The show is built on spacious lines, geographically, chronologically, numerically, technically. It raises important questions about many aspects of art and artists today. The United States, France, Germany, Great Britain, Italy, and Switzerland are represented by numerous examples, with smaller numbers from Belgium, Chile, Denmark, Holland, Mexico, and Norway. Two hundred and nineteen artists, ranging chronologically from John Marin, born 1870, to Bob Burkert and Rosemary Young, born 1930, contribute 312 individual examples in every conceivable drawing medium from silverpoint to encaustic. Dr. Schniewind deliberately omitted works by many celebrated artists (there is no Picasso, no Matisse, no Braque), and has included many unfamiliar names.

The function of drawing has obviously changed its historical character. Most of these works are not merely preliminary

*Allen S. Weller is head of the art department at the University of Illinois.

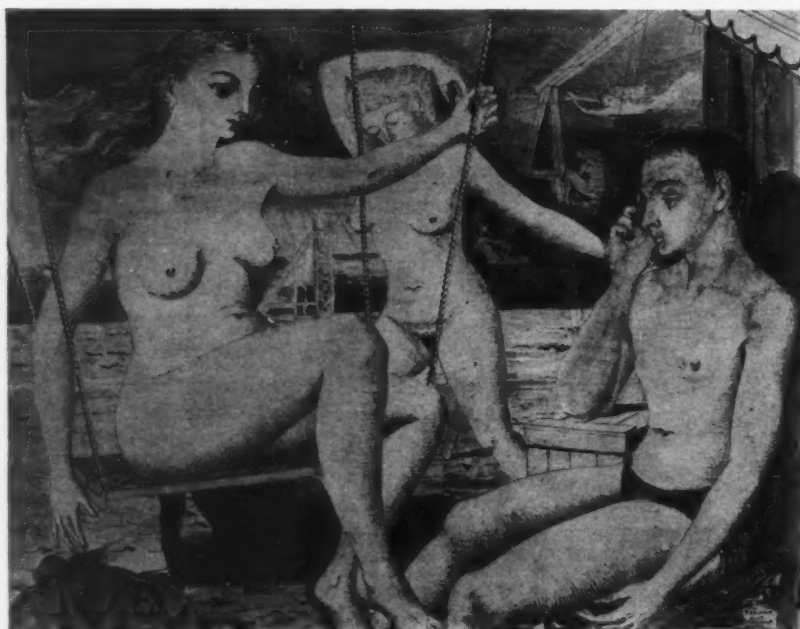
stages of creations ultimately realized in some other medium. Most of them are independent, complete in themselves. A great number are scaled monumentally, obviously intended for the exhibition gallery, not for the portfolio.

Yet drawing remains intimate and personal, and can be the swiftest and most direct mode of artistic communication. This explains the extraordinary impact of the current exhibition, which allows the spectator to identify himself with the act of esthetic creation to an unusual degree. In many cases we seem to reach the very center of the creative personality, and we will always understand more about the paintings and sculptures of such artists as Kuniyoshi, Lipchitz, Gromaire, Rattner, Moore, Shahn and Giacometti because we have shared their drawing experiences.

Monumental brush drawings of virtuosic quality attract our attention first

rupted pen line with the most ingenious mechanistic articulations. Charcoal is handled with extraordinary largeness of effect by the Dutch artist Paul Citroen in his quietly luminous and introspective portrait, *Chaja*. James F. Walker, whose remarkable work combines florescence and decay, utilizes pen, brush, pencil, crayon, and gouache in a series of three large drawings which are heavy with a curiously individual symbolism. The quite exceptional work of Evelyn Statsinger combines a primitive clarity of vision with sophisticated design and the most meticulous pen and ink craftsmanship.

Another group of drawings stress smallness and intensity of detail. Indeed, there has been a recent rebirth of interest in silverpoint, or in the use of the pencil so that it resembles this classic medium. It would be interesting to know why this method—precise,



DELVAUX: *Choisel Gymnastic*

STEINBERG: *Violinist*



of all. Among these, Ezio Martinelli's *Nude*, a vast and animated skeletal form, is rich in character and movement. Rico Lebrun again proves himself one of the most powerful formal draftsmen of our period, particularly in *Woman in the Rain*. The unique quality of the brush, with its dramatic shifts in emphasis and weight, is handled with expressive violence by Pietro Lazzari. Morris Graves, in *Bird Calling Down a Hole*, demonstrates a brush technique which unites apparent spontaneity with complete control.

But though the brush is much in evidence, and is perhaps the most dramatic contemporary drawing medium, there are other performances of great technical brilliance. The pencil drawings of Dorothea Tanning are not only arresting in subject matter, but enlarge a method which is ordinarily intimate in manner and small in scale to unexpected proportions. Yves Tanguy combines the technically serene art of pure uninter-

even, completely controlled, restrained—should at the moment be handled chiefly by a group of young artists from Wisconsin. John Wilde is a leader here, and in *Suggestions for Modes of Transportation for Ladies*, he challenges the German masters of the 16th century both in grotesque invention of subject matter and in microscopic delicacy of style. Bob Burkert, Harold Lutiger, and Kempert Quabius contribute brilliant silverpoints, while equally meticulous pencil drawings by Don Turner and James Phillips complete this unexpected regional school.

Is it possible to define nationalistic styles in an exhibition like this? Surely one feels a certain clarity and classic largeness of manner—sometimes an over-simplification—in many of the Italians (Birrolli, Cremonini, Consagra, Guttuso and Vespignani) though somewhat similar architectonic thinking is evident in the work of Americans like Carlyle Brown and William Brice. Cer-



GUTTUSO: Figure

tainly if one isolates the French group, one feels an art which is working within an enveloping tradition in a quite specific way: Calmettes makes us think of Cézanne, Masson of Van Gogh, Legueult of Matisse, Moreux even cleverly points back to Callot! (No such associations mark the work of Jean Dubuffet, however.) Among the Germans, an exciting example of expressionism is found in Heinz Battka's *North Wind*. The non-objective approach is strongly represented particularly among the Americans, although one of the most interesting examples is by the young German artist, Arnulf Rainer. His *Metaphysical Expression* conveys a remarkable illusion of tense action in a most direct way. Other outstanding non-objective drawings are by Jimmy Ernst, Sue Fuller, Norman Lewis, Louis Schanker and Chermayeff.

A curious kind of photographic influence seems to be at work in certain quarters. This is no longer a matter of exact recognizable representation, but rather stems from photograms and even X-rays. Line no longer exists; the drawing is entirely a matter of luminous tonal areas, almost like the projection of light through a black-and-white transparency. Corrado Cagli in Italy and Maurice Estève in France are doing work of this sort, while there are suggestions of it in drawings by the Mexican Enrique Climent and the German Hans Müller-Dünwald.

One feels, also, as never before, a coming-together of drawing and sculpture—not the classic sculpture of mass, but the wire-like welded sculpture of today. I suppose this is because it is the line in space, not the line on the surface of the paper, which now interests so many artists. Nanno De Groot's *Family* is of this type, as are works by some of the English artists, Barbara Hepworth, Graham Sutherland, and F. E. McWilliam. Here the influence of Henry Moore has been great. Incidentally, Moore has yet to receive the admiration due him as a colorist.

The Art Institute has not awarded prizes, but it has done even better. It has purchased generously for its own collection, and it is good to know that a number of the finest works in the present exhibition will eventually remain permanently in Chicago.

COAST-TO-COAST

CHICAGO

by Allen S. Weller

CHICAGO: An important exhibition of the work of Robert Delaunay (1885-1941) has been organized by the Arts Club, which will show it until November 21. Although only 18 works are included, they range in date from 1907 to 1935, and include oils, drawings, and lithographs. They amply demonstrate the fact that, although Delaunay is less well known in this country than some of his contemporaries, he was an artist of real historic importance and, at his best, of persuasive quality.

Delaunay early applied the kind of thinking which went into the making of cubism to architectural subjects, an application seen here in three studies of the Gothic church of St. Severin, one of Notre Dame, and two of the Eiffel Tower. He must have been one of the first 20th-century artists to feel the aerial point of view, and the effect of towering heights, of dizzy distances, is strongly realized in his work. Indeed, the Eiffel Tower paintings are strangely prophetic. Painted in 1910 and in 1914, they suggest all of the tumult and upheaval of the war which was so soon to overcome Delaunay's world. Yet there is an essential classicism in Delaunay's background, beautifully expressed in the pen-and-ink *La Ville de Paris* (1911), with its three graces in the foreground, its cubist architecture, and its distant balloon.

Meanwhile, Delaunay was becoming increasingly interested in pure color, and in such paintings as *Les Fenêtres* and *Disks* (both 1912) he produced some of the first truly non-objective paintings, monumental compositions of huge circular forms, slightly compressed into tense springy relationships. Three late works (1930 and 1935) add new quali-

ties of texture and of boldness. It is unlikely, though, that they will efface the memory of Delaunay's pre-war work, which seems to promise much that was realized, not by the artist himself, but by others.

BOSTON

by Patrick Morgan*

BOSTON: November in Boston brings attention to the various activities of the museums as well as to those current in the galleries.

In the first category, the special exhibition of costumes at the Museum of Fine Arts (see page 15) inaugurates a new policy of late hours: the museum will stay open until 7:00 P.M. on Wednesdays. This is a boon to the great bulk of the public that works roughly from nine to five, and it bears out the growing effort to treat a museum as an active center rather than as a treasure chest. To the profiting public, however, it should be pointed out that such arrangements are less simply achieved than it might seem. Attendant difficulties and incidental expenses of these added hours still deter less fortunate museums from adopting such a policy.

• • •

In Cambridge, the Busch-Reisinger Museum offers a special exhibition from November 8 to December 30 of modern Swedish textiles, glass, pottery, silver and stainless steel. Most items are of post-war vintage, but a few from the '20s serve as a reminder of the years when modern Swedish design first made a noise abroad. A new gift to the museum from Miss Greda Lindquist contrasts with this modernity: a Swedish

*Patrick Morgan, painter and writer, teaches art at Phillips Academy, Andover, Mass.

FRENCH, EARLY 19TH CENTURY: COSTUME PRINT FROM PERIODICAL, "LE BON GENRE"



COAST-TO-COAST

peasant room, whose painted furniture, quaint hearth, and wooden kitchen gadgetry have the warm appeal of a pre-Bendix era.

Down street, at the Fogg Museum, an excellent collection of French graphic art from Ingres to Toulouse-Lautrec will hang through November 29. On short loan (no definite date for removal) is the Frederick M. Watkins collection of Greek pottery and bronzes. This is a smartly selected collection, not overpowering in quantity as is apt to be the case in this field. Also on short loan is the La Tour pastel portrait, *Lady in Rose*, belonging to Mr. Forsythe Wickes. This, newly reframed, and flanked by the two men's portraits belonging to the Fogg, gives an impressive account of La Tour's skill and strength in a medium that lends itself to charm rather than to scope.

As for the galleries: at the Childs Gallery starting November 3, Charles Hopkinson is exhibiting a new batch of his watercolors largely done in New Zealand, along with some recent portraits of more local and less exotic subject matter. Hopkinson, as one of Boston's favorite sons, might claim primogeniture. He is over 80 and his work is familiar to many. At a time when other painters enlivened the art of this century with a search for new forms and color expression, he was searching for accuracy of color relationships by means of a whirling color-wheel that induced fleeting shades and nuances to pose. Though such pre-occupation may have curtailed other research, Hopkinson's recent work—especially the watercolors—shows a delightful freshness of vision that 80 years cannot dim.

A very different concern animates the work of Esther Geller whose show at the Boris Mirski Gallery also opens on November 3. Her last solo show was in 1949. Since then, her painting has been influenced by a year in Italy (occasioned by her husband's Prix-de-Rome and a Fulbright as well). An Etruscan tomb, or a hill town, or the memory of Fra Angelico angels become themes for abstractions in flowing lines and unusual color—color whose particular brilliance is achieved through encaustic and plastic media.

In two small pictures, *Adam and Eve* and *Angel*—intense as Limoges enamels—high-pitched color hits a happy appropriateness. But a brittle quality, an apparent transparency, is less appropriate to the artist's expression than plastic depths of tone that she also achieves. The rich depths of *Threshold* that echo the dark recess of an Etruscan tomb, or the earth-restricted color scheme of *Hill Town* may be less showy than the brilliance of the earlier *Terra Incognita*, but they have greater power. In fact, the severely selective color in *Veduta Serena*, a snowy alpscape, is outstanding enough to remind one again that exploitation of medium is not an end in itself.

The work of Esther Geller is womanly in the best sense. She limits her medium by means of an innate and refined color sense. Through intuition, her abstractions convey the experience be-

fore nature so that theme is neither photographically insistent nor hopelessly lost. Form and meaning play tag throughout her flowing canvases.

Temporarily Permanent



PICASSO: *Seated Woman*
Lent by M. G. Neumann

Announced as one of the finest displays possible of 20th-century French art, a new installation of gifts, accessions, loans, and selections from its permanent collection opened recently at the Art Institute of Chicago. Installed in three second-floor galleries, and presently comprising 46 paintings and two sculptures, the exhibition will be on permanent view, though the loans will be replaced every six months.

Paintings in this installation—more than half of them never before shown at the institute—represent Léger, Gris, Modigliani, Braque, Kandinsky, Soutine and Dali, among others. Recent gifts include a Mondrian (from Mrs. Gilbert Chapman), a Miró, a Picasso and a Matisse (from Mr. and Mrs. Samuel A. Marx), a Chagall, a Delvaux, a Dubuffet and another Miró (from Mr. and Mrs. Maurice Culberg). Institute-owned items are supplemented by loans from Chicago's outstanding collections of modern art—among them those of Mr. and Mrs. Leigh B. Block, Mr. and Mrs. Joseph Shapiro, and Mr. and Mrs. M. G. Neumann.

LOS ANGELES

by Arthur Millier

LOS ANGELES: It's in Pasadena's Art Institute (11 miles from L. A. City Hall) that one finds the heaviest concentration of good new shows. Bulkier (two large and four small galleries) is the fourth annual San Gabriel Valley Artists Exhibition. From its 175 oils, watercolors, sculptures, pastels, drawings, prints, and examples of weaving, ceramics and enamels the Institute bought three paintings (instead of awarding prizes). Purchases are abstracts by Dorothy Jordan of Altadena, Leonard Edmondson of Pasadena and Robert Frame, Claremont. The exhibi-

tion proves that much lively and some very good work is being produced in the area.

Frame, a young painter-product of the teaching of Millard Sheets and Henry Lee McFee, is now having his first large one-man show at the Institute. He has already been signed by the Dalzell Hatfield Galleries. He paints traditional figures, landscapes and still-lives in rich, well integrated color and impressive composition. There is not an unsuccessful picture in his show. Watch this young man.

Theodore A. Heinrich, who soon leaves the curatorship of the Henry E. Huntington Art Gallery to become an associate curator at the Metropolitan Museum, is a knowing collector of old master drawings. These drawings now fill two rooms at Pasadena Art Institute. Among real rarities are two studies of Pope Innocent X by Velasquez, an El Greco sketch of St. Francis contemplating a skull, a vigorous *Fallen Warrior* by Titian. Many big and smaller name masters and unknowns are represented, but the quality is always high. Ted Heinrich endeared himself in art circles here. He will be missed.

Marvin C. Ross, new chief curator of art at Los Angeles County Museum has already secured one exhibition that should thrill the populace. It is a selection from the Metropolitan Museum's armor collection, to be shown here in January and February, 1953, while the Met is renovating its armor galleries.

Two other exhibitions Ross is sure he wants to do. One is a Byzantine art exhibition, the other is a "California" show on the order of the St. Louis' "Mississippi" exhibition.

Scripps College, Claremont, recently opened a large exhibition of printmaking since its inception. Immaculate Heart College, Los Angeles, scored a modest beat on this by building a contemporary print show around a selection from a National Serigraph Society traveling exhibition. Both colleges have instructors who practice serigraphy successfully, Sheets at Claremont and Sister Mary Corita in Los Angeles.

The Municipal Department of Art is staging a Da Vinci 500th anniversary show here through November 17 with the cooperation of the Italian Government, International Business Machines and the remarkable Library of Vinciana assembled by Dr. Elmer Belt of this city. . . . Newspapermen of Los Angeles are showing their hobby-art—drawings and prints—in City Hall Tower through November 14. Greater Los Angeles Press Club dreamed this show up; Municipal Art Department is staging it. . . . A new gallery, the Falk-Raboff, has just opened at 9020 Beverly Boulevard. Premiere show is of Rouault's prints. . . . The city's largest dealer gallery, the Francis Lynch, is expected to be ready for the public early this month. It is in the new Statler Hotel. Until recently, Lynch was manager of the A. S. Cowie Gallery in the Biltmore. He will specialize in work by American painters.

COAST-TO-COAST

From Hoop to Sheath

Evidence that fashion, which can be an exquisite craft, can sometimes—as Baudelaire always maintained—be art too, is currently provided in three large, eastern-museum exhibitions.

On view through December 14, Boston Museum's major fall exhibition, "The Changing World of Fashion," fills seven galleries, includes many new costume accessions, and tells the fashion story from hoop to sheath—from 1700 to 1940. A selection of prints, including a number of plates from the French periodical, "Le Bon Genre," supplement the costumes (see page 13).

Highlights of the Boston show include court gowns embroidered with gold and silver, pearls and sequins; 19th-century New England bridal costumes; children's and infants' christening dresses; famous Paris and New York designer creations, and gowns of superb fabrics ranging from English 18th-century Spitalfields silks to Dacca mull from India. Many of these costumes are displayed, complete with accessories, on mannequins designed to show the changing feminine figure of the past 250 years.

Limiting itself to contemporary styles, Springfield Museum's "The Fine Art of Fashion" (on view until December 7), illustrates the influence of painting upon fashion and the recurrence of certain styles through the centuries. This is done with 42 mannequins dressed (by local merchants) for the various occasions of daily life, and displayed with specially selected paintings from Springfield's collections. In David's *Portrait of Mme. de Servan* and Millet's *Portrait of Virginie Roumy* one finds the stole, important more recently in costumes by Dior, Fath and Lanvin. Jean Dessès' off-the-shoulder neckline may be found in Gilbert Stuart, and Paquin's roll collar in Rouault and Tiepolo.

One of the gowns included in the exhibition, "Winter Fashions, 1821. to 1921," at the Museum of the City of New York (through March 1), also illustrates the fashion designer's interest in paintings. This is *Hommage à Rousseau*, a black silk voile, designed in 1921 by Paul Poiret, with a Rousseau-inspired jungle scene embroidered in pearls and diamonds on the skirt. Earliest costume in this show is a high-waisted coat of olive-green figured silk with a high-standing ruff-like collar—an 1821 post-Empire style. From the intervening years comes a large selection of lush evening, wedding and opera gowns—several of them designed by Worth and Poiret for American beauties of the time, and recently donated to the museum.

Virginia Benefice

Out of the largest bequest ever left to Virginia's public institutions, the Virginia Museum of Fine Arts recently received a \$2,750,000 trust fund. The sum, the museum's share of Adolph D. Williams' nine-million-dollar bequest, is to be spent for housing and maintaining the large and diversified collection which

Williams and his wife had previously given the museum—anonously, and over a period of years. It will also be spent on acquisition of additional works of art.

Numbering 228 objects, and valued at \$1,350,000, the Williams collection is



COPLEY: Mrs. Isaac Royall

now on view (through November 23) at the museum. It includes 43 paintings reflecting the broad taste of the donors, and ranging from Renaissance Florence, Venice and Flanders through 19th-century England and France. Among the numerous portraits are examples by Copley and Gilbert Stuart, by Gainsborough, Hogarth, Hoppner

Penn Academy Prizes

William Thon, of Port Clyde, Me., with *Contrasts*, has won the \$200 top watercolor prize in the 50th Annual Exhibition of Water Colors, Prints and Drawings, current at the Pennsylvania Academy of Fine Arts in Philadelphia.

Announced at the show's opening, a total of five prizes and two honorable mentions were dispersed. Ben Shahn's *Phoenix* was awarded the Eyre Medal (best print). Jules Kirschenbaum's *The Grave Song* took the Dana Water Color Medal. Honorable mentions for watercolors went to Morris Graves for *Lotus* and to Henry Pitz for *Hotel Lobby*.

Two supplementary prizes were given by the directors of the Water Color Club. Of these, the Dawson Memorial Medal (for a flower or garden subject) went to Frank Duncan's *Jack-in-the-Pulpits*, a watercolor, and the Pennell Memorial Medal (for illustration or graphic art) went to Misch Kohn's *Fisherman*, a wood engraving.

This year's show includes work by 45 artists from 17 countries outside of the U. S. Its Americans from 31 states are represented by 299 invited works (from 171 artists) and 271 juried works (from 233 artists).

It will be reviewed by Dorothy Drummond in the November 15 issue.

and Reynolds. The great English landscape tradition is represented by Constable and Turner. European masters include Bronzino, Corot and Greuze, Van Dyck, Hals and Rembrandt.

Including the \$885,700 trust fund established in 1950 upon the death of Mrs. Williams, Virginia has received gifts totaling almost \$5,000,000 from these retiring and generous patrons.

West Virginia Benefits

A formal opening for the Huntington Art Galleries, in Huntington, West Virginia, is scheduled for November 9. Situated on a 50-acre tract in the hills overlooking the Ohio Valley, the new museum houses exhibition galleries, a lecture room and workshop space for Huntington's expanding program of classes. Opening ceremonies include a brief address by Okie L. Patteson, Governor of West Virginia. Philip R. Adams, director of the Cincinnati Art Museum, will be guest speaker.

The inaugural exhibition, lent by the Mortimer Brandt Galleries, will include works by Bellini, Titian, Rubens, Goya, Memling and Hals. Also, Huntington's permanent collection of French and American paintings, Georgian silver and pre-Columbian ceramics will be displayed for the first time.

COAST-TO-COAST NOTES

Columbus, Ohio: Recently juried in Society headquarters at the Columbus Gallery of Fine Arts, the 28th Annual Ohio Watercolor Society Circuit Exhibition comprises 50 paintings. Ralph Pearson, the show's sole juror, awarded major prizes to Joseph Green (painting pseudonym for Joseph G. Butler, director of the Butler Art Institute), Paul B. Travis and Richard H. Odgers. (For a complete list of prizewinners, see page 29.) Itinerary for the show is as follows: Illinois State Museum, Springfield (November); South Bend Art Association, Indiana (December); Butler Art Institute, Youngstown, Ohio (January); Kalamazoo Institute of Art, Michigan (February); Ohio University, Athens (April); Cincinnati Museum, Ohio (June); and Columbus Gallery, Ohio (July).

Philadelphia, Pennsylvania: "Exclusively avant garde," a new gallery—the Hendler, at 1429 Spruce Street—has just opened in Philadelphia. The inaugural show, on view through November, features such well-known abstract artists as Willem de Kooning, Jackson Pollock and Franz Kline. Others included in the current show: Milton Resnick, Sanford Greenberg, Steve Pace, Bob Richenburg and Shirley Jaffe.

Minneapolis, Minnesota: "Many trends, and most of them away from the traditionally representative," are apparent in the 37th Annual Twin City Artists Show, according to the Minneapolis Institute of Arts where the exhibition is on view through November 9. The show comprising 133 paintings by 113 artists was selected from among 786 entries. Jurors Dorothy Adlow, critic, Adolph Dehn and William Zorach, artists, found that entries in the traditional manner were more fully realized than those in

the non-objective vein. They gave the show's top prizes to Robert W. Petersen (oil), Joe Lutz (watercolor) and Harold Tovish (sculpture). Institute purchases from the show include the second prize sculpture by Paul T. Granlund, a stone figure by John Rood, oils by Paul Kramer and Will Lamm, and a watercolor by Harvey W. Meline. For a complete list of prizes, see page 29.

San Francisco, California: A juried show stressing academic training, the 13th Annual Exhibition of the Society of Western Artists, currently on view at the M. H. De Young Memorial Museum, comprises more than 90 paintings. Jurors Abel Warshawsky, portraitist, R. H. Hagen, art critic, Ninfa Valvo, associate curator at the De Young, Ray Radliff and Maria Ridelstein, former presidents of the society, awarded top prizes to Paul Sarkisian, Carolus Verhaeren and Don F. Osterloh. First prize award will be selected by popular vote. For a complete list of prizes see page 29.

Oakland, California: The Oakland Art Gallery's 20th Annual Exhibition, on view through November 9, comprises 120 watercolors, pastels, drawings and prints. Artists throughout the country competed for awards selected by Maurice Logan, Louis Siegfried and John C. Haley. Top prize, a gold medal and cash award, went to Lundy Siegreist. In the print division, the first cash award went to Leonard Edmondson. For a complete list of prizes, see page 29.

Baltimore, Maryland: The 12th edition of the Peale Museum's annual painting show, on view to November 9, comprises 123 paintings by 78 artists. The show was selected by means of a unique jury system, each of three judges choosing 50 works for hanging and two for award. This year's jurors were Dr. David M. Robb, chairman of the fine arts department at the University of Pennsylvania; Emlen Etting, well-known artist, and Richard Lahey, principal of the Corcoran School of Art in Washington and teacher at Goucher College. As winners they selected Rosalie Hamblin, William G. Evans, Hannah Hirsch Cohen, William O. Steinmetz, Matsumi Kanemitsu and Aaron Sopher.

Bloomfield Hills, Michigan: Painting and sculpture from all over the United States are on view in an Alumni Exhibition at Cranbrook Academy of Art, Bloomfield Hills, Michigan. Current until November 23, this show comprises more than 100 works by 64 artists. Its prizes—all purchases—went to a watercolor by Charles Culver, an encaustic by Robert Knipschild, and a terra-cotta sculpture by Paul Frazier.

Urbana, Illinois: Collaboration among the "Big Ten"—leading Midwestern universities—has resulted in a traveling exhibition comprising 40 paintings by their art faculty members. Just leaving the University of Illinois in Urbana, the show will visit Michigan State, Ohio State, Purdue, Indiana, and the universities of Michigan, Wisconsin, Minnesota, and Iowa. Faculty members represented include Arthur Deshaies, Alton Pickens, Seong Moy, James Lechay, Richard Wilt, Cameron Booth, Walter Quirt, and Dean J. Meeker.

NEW YORK

Merz-Zeit

"Cet été, les éléphants porteront des moustaches, ET VOUS?"

This whimsical fashion note appears in one of the dadaist manifestoes which supplement the large Kurt Schwitters exhibition on view at the Sidney Janis Gallery until November 8. Consisting of



SCHWITTERS: *Detektiv-K*

70 collages, constructions, sculptures and cubist-synchronist paintings, dating from 1913 to 1947, the exhibition covers every phase of the work of a man who was a "natural born" dadaist. Schwitters was informed and articulate, but unlike some of the other dadaists and surrealists he needed no elaborate mystique, no pretentious rationale (Jerry-built from scraps of Marxist and Freudian jargon) to justify his art.

Because Schwitters pioneered in developing the collage, his work may be considered in relation to that of other pioneer collage-men: Picasso, Braque and Arp. In making his collages and constructions he used letters, tickets, transfers, cards, stamps, newspaper and printed labels—ready-made things found in the street—so that his work may also be related to the "ready-mades" of Man Ray and Marcel Duchamp. And it is not surprising that Schwitters found many friends and admirers in England, the land of Edward Lear and Lewis Carroll, where he died in 1948. By art Schwitters could make art from the most prosaic, the most "inartistic" materials.

But along with whimsy, irony and mild sarcasm which are characteristics of his work, there is something of Paul Klee's poetic sense and, patent at all times, there is the picture-composing instinct. One smiles at the puns and anagrams, the clichés of the moralist and the advertising man in which Schwitters delighted, but when one steps back beyond reading range it is color—sometimes delicate, sometimes richly harmonic—and, in the later work, strong geometric design which emerge and remain in one's memory. In Schwitters, Klee and Van Doesburg are drawn together. For both artist and spectator this is a western, modern-times art not unlike the ancient Japanese art of

flower arrangement. And like the poetry of John Donne it is also a "metaphysical" art in which, by a cunning juxtaposition of incongruities, the humorous and serious are fused.

—JAMES FITZSIMMONS.

Hofmann Reaffirms

Hans Hofmann, like Mollie Bloom, screens his life experience, analyzes it half-intuitively and invariably arrives at a yes. In this exhibition of recent paintings (at Kootz Gallery through November 22), Hofmann's affirmation—and all his painting is an act of affirmation—is eloquently expressed in three distinct moods.

Hofmann in his lyric mood—shimmering white grounds, floating blues, sensuously curving lines in interplay, joyous luxuriating in plenty of clean space. *Das Lied der Liebe*, for example, combines clarity of composition and purity of color—a combination which suggests the iridescent facets of cut crystal tumblers.

Purity also prevails in the "composition" group. Yet, even in these compositions of geometric elements, Hofmann's emotional impulse emerges in sensuous textures.

His third, his most familiar mood—lustly expressionism—is exemplified in two groups of paintings. One group includes a number of canvases bearing the established trademarks: heavily impastoed surfaces alternating with transparencies, pitching dynamic compositions, blazing colors.

The other abstract-expressionist canvases are, for this reviewer, the real representatives of Hofmann's genius. His dynamic *Nocturne* is an apogee of pure color, of passionate paint-love. He builds plane upon plane, color upon color until the skin of the painting, like the crust of the world, is pitted with grooves, troughs, rivulets, caves,



HOFMANN: *Tree of Life*

cataracts. Color and texture embrace a universe of flesh, of members, of wombs, of secret heart chambers and viscera. The *Tree of Life* is as pristine as the ancient *Arbre de Jessé*—though the artist adds a 20th-century note of freely remarked sexuality. It is a tree of live things valiantly thrusting up-

wards, the ultimate in optimism. Pastose buildings within the painting—groupings of complex strokes—provide the eye with a resting place, a place to retire and contemplate, or to participate in the height of impulse. Hofmann is a master at translating direct sensation into visual terms. These latest paintings synthesize his entire *oeuvre* into a hosannah for painting, and for painting's summary of living.

—DORE ASHTON.

Master Draftsmanship

The annual exhibition of old master drawings, on view at the Durlacher Gallery through November 15, includes, as usual, many *raræ aves* of early periods and varied provenances, but also moves down the centuries reaching the present day. In the Italian contingent two exceptionally fine figure compositions must be cited, one by Guido Reni, the other by Guercino. Here, too, one finds amusing burlesque figures by Domenico Tiepolo, an impressive drawing of a man by one of the Caracci, Buontalenti's *Dragons* that resemble a modern fantasia, and an elaborate stage décor by Challes.

Among the French papers, David's two-figure piece has a vitality not often found in his classical repertory. A Greuze child's head in sanguine is, astonishingly enough, a monumental performance. Callot's little grotesque may be studies for some of his crowded plates. Other arresting papers include one of Forain's brilliant yet cruel social satires; a tenuous, yet vital drawing of children's heads by St. Aubin; an ornate decorative motive by Boucher, and exquisite little figure drawings by Boudin.

Turner appears in the English collection with two charming landscapes, apparently early because of their delicate hues. A rarity is a music hall scene by Sickert. Bonington's landscape is like a frost pattern on a window pane—feathery in outline.

In the Dutch group, Van Ostade is represented by a remarkable peasant theme. Peter Brill's unpretentious little landscape with pollarded trees; Breu's tondo of a battle scene, vibrant with action; a romantic standing figure by Goltzius, and an atmospheric seascape by Everdinck are also memorable, but the kingpin of the Dutch selection is a landscape by Huygens, almost evanescent in its delicacy of line and expanses of white paper.

The contemporary artists included are Demuth, Peter Blume, Kurt Seligmann, Leonid and Ben Nicholson, all registering well in their illustrious vicinage.—MARGARET BREUNING.

Urban Classicist

About half of the paintings in the exhibition of work by the late Niles Spencer (at the Downtown Gallery until November 15) come from public and private collections. The other half will probably be sold quickly, for this is late work and Spencer was in his prime when he died.

Relating his art to that of other Americans, one thinks of Demuth, of Lewandowski and Sheeler. But Spencer is more poetic than the latter two. Among Europeans he is kin to Léger,

[Continued on page 26]

FIFTY-SEVENTH STREET IN REVIEW

YVETTE ALDE & JACQUES LAGRANGE: Opening with an exhibition by two French painters, both known in Europe but virtually unknown here, Janine Jellinek's Galerie Moderne will henceforth feature the work of younger French and American artists.

Yvette Alde is a mystic expressionist. Her art is hieratic, Spanish baroque. Her flowers are like crushed jewels. Her birds are dead—heraldic ornaments. Acid green, chalk blue and lavender



ALDE: *Bouquet with Birds*

ender are her colors and with these she paints spiky, spidery shapes in a twilight world. The three Fates—lean, elegant black figures—sit weaving in a dusky room, but more often the setting of Miss Alde's visions suggests a cavern under the sea.

Jacques Lagrange is known here for his tapestries, one of which, a triptych design similar to Lurcat's, is included in this show. Lagrange is concerned with the construction, the architectural element in painting. His colors are generally sandy, light, warm. Dishes, pots and pans, painted semi-abstractly, are piled rhythmically across his canvases. In *Le Nettoyage de Samedi* a massive figure of a woman washing is described with heavy wheeling strokes of black. This painting, reminiscent of Estève, is one of Lagrange's best. (Galerie Moderne, Nov. 3-23.)—J. F.

ALFRED RUSSELL: In recent years Russell has been known as an abstract artist, but in his latest work he returns to figuration, to the expressionist nudes which he formerly exhibited.

His girls are luscious types, sometimes reminiscent of Reginald Marsh's, but more often chunkier and thicker-wasted—more like Maillol's. Earlier figures, outlined with fine black brush lines, seem to emerge from among slashing ribbons of color—pinks, electric blues and lavenders, neon and rock candy colors. Later figures are more clearly and specifically defined, and colors are darkened with black and green.

Whatever Russell's plans may be—whether he intends to return to abstraction or not—the alternation of fig-

urative with non-figurative styles implies a certain confusion at this point. Obviously a return to figuration is no solution to the problem facing abstract artists today, the problem of extending the scope of abstract art, of advancing still further without losing reality—inner or outer—without producing an art that is merely rhetoric. (Peridot, to Nov. 8.)—J. F.

52 PRINTS OF THE YEAR: One can pay ones money and have plenty of choice in this excellent selection of 1952 prints. Almost every approach—from the sophisticated skeletal surrealism of Kurt Seligmann to the meticulous chiaroscuresque realism of John Taylor Arms, from P. E. Hultberg's continuum of stones to Ben-Zion's biblical narrative—almost every approach used in the past year of graphic style is represented here.

Of the 52 prints exhibited, more than 10 will be seen in the Metropolitan Museum's forthcoming print and watercolor show. Outstanding among these are Ponce de Leon's gentle intaglio of a lonely child, John Von Wicht's color litho, and Fiske Boyd's rhythmic, exceptionally "woody" woodcut. Notable, too, are Ross Abrams' modestly effective color woodcut, Will Barnet's nostalgic color litho, Boris Margo's stellar airview, June Wayne's eloquent *Advocate*, Adja Yunkers' translucent *Enchanted Mesa*, Garo Antreasian's bright color litho, and Frank Kleinholz' moody Parisian memento. And one could cite more, for the show deserves to be seen print by print. (The Contemporaries, to Nov. 8.)—D. A.

YEFFE KIMBALL: In her new paintings, Yeffe Kimball has moved north to paint Indian legends, totems and ritual masks of the Pacific Northwest. The change in subject is accompanied by a change in color, in light and in



KIMBALL: *Mother*

the mood which this artist strongly communicates. The light is the cool, dim, foggy light of the northwest—a land of mist and rain. A great dark mask almost filling the canvas; an old chief—stiff, somber, wrapped in a smold-

FIFTY-SEVENTH STREET IN REVIEW

ering orange robe; a close-up of the fearsome Thunder Bird, his eye like a fox-fire sapphire or like a star twinkling in the night—through all these the Northern Lights seem to glimmer, rose and orange, in the dusk. (Rehn, to Nov. 8.)—J. F.

JOHN SHARP: Although this artist's work has been included in many large group exhibitions, he is only now holding his first one-man show, a show which displays a wide variety of expression—fantasy, realism, notes of surrealism, and some abstraction. In all of his paintings, surety of brushwork and draftsmanship and an unfailing flair for skillful breaking up of color and light planes are evidenced.

In the Nantucket themes whales, a "natural" for this region, are incorporated into Sharp's designs. They may be faintly discerned in the sky above a night scene, as shadowy forms in blue-green waters, casually appearing above a realistic night club. Still-lives such as *The Tower*, a pyramid of nacreous shells, or *Beach Scene*, with its bits of weathered wood and broken bricks, reveal a deep visual response to subjects and an intuitive sense of their right placing in the picture space. (Milch, to Nov. 15.)—M. B.

CALVIN ALBERT: This is Albert's eighth one-man show, his second in New York. As with the other welded-metal sculptors, Albert's technique stems from the pioneering of Gonzales and Gargallo. Among his contemporaries he is closest to Roszak and Ferber.

Working with molten lead or with "Modalloy," a patented metal foil which he applies in layers, fuses together and lacerates with a soldering iron, Albert creates figures which have a great deal of verve and pirouetting movement. A galleon heeling before a gale; a skeletal figure composed of thorns and going up in flames—like a figure from a Kurt Seligmann witches' sabbath; a horse put together with little metal twigs, like a match-stick construction—these are typical Albert subjects. His is a baroque, fantastical art, but when one compares it to Roszak's it seems theatrical and lacking in substance, both conceptually and formally. (Borgenicht, to Nov. 8.)—J. F.

THREE ITALIANS: Each of these painters—Campigli, Morandi and Music—has a subject, palette and style of his own. Each also has something in common with the others.

Campigli's fresco-like ivory, ocher and umber paintings of serene young women rolling wool, admiring a necklace or quietly sitting at a table are quaintly archaic rather than neo-classic. Round-faced and pleasant, his Roman dolls seem to be passing the time until Caesar or Shah Jehan or the photographer arrives.

Morandi paints highly simplified, shadowless still-lives and landscapes in dusty tans and olive greens. He is closer to Corot than to any of his Italian contemporaries.

Music is the subtlest and most evocatively poetic of the three. His horses and nomadic riders—painted in misty



STONE: *Standing Woman*

grey and brown, lavender and faded blue—might be wanderers in the Gobi desert, today or a thousand years ago. There is something elusively tragic in his work—an air of desolation.

All three artists favor muted colors and simplified composition. Their's is an art of sensibility and subdued lyricism, Oriental and essentially feminine. (Heller, to Nov. 15.)—J. F.

BEATRICE STONE: Although this New York sculptor has won many prizes and has exhibited in many of the large national shows since 1938, this is her first solo. She offers 20 realistically modeled examples of the human figure in terra cotta, cast stone or bronze. Most are of medium size. While there is some inclination toward attenuation, proportion in general is accurate.

The figure of a young nude girl awakening from adolescence, *Spring*, is appealingly feminine. But this piece, like the others in the show seems devoid of deep passion. (Van Diemen, to Nov. 15.)—C. R.

GROUND FLOOR GROUP: A year has passed since Downtown inaugurated its ground floor department with an exhibition of work by 10 young artists whom it was sponsoring. In the interim the members of this junior stable have won various honors, have maintained standards set a year ago, but, with few exceptions, have failed to grow.

Herbert Katzman shows a striking, thickly impastoed fauve still-life of a lobster, black on a red and purple table against an orange wall. Walter Meigs, in *Winter Landscape*, fuses qualities one finds in Knaths and Kienbusch. Carroll Cloar, too, is well represented with a poetic, meticulously sharp painting of a white wall, a ruined house and a scarlet bush on a street in Mexico.

Two newcomers to the group are included: sculptor William King, represented by a head, both Coptic and rem-

inscent of Nadelman in style; and Donald Thrall whose *Cave*, an intricate palimpsest of fine lines and prismatic colors, suggests ghostly and angelic forms fluttering in the air. (Downtown, to Nov. 15.)—J. F.

BROOKLYN SOCIETY OF ARTISTS: A comfortable large family, this group welcomes individual differences. Its 36th Annual includes oils, watercolors, prints and sculptures ranging in style from mild abstraction to romantic realism.

Among the show's 50-odd oils, a number reach professional standard. Notable paintings include Harold Baumbach's *At The Table*, a loosely expressionist genre piece; Neil Choate Jones' straightforward account of housewives at the open market; Lillian MacKendrick's cheerful *Interior*, reminiscent of Bonnard, and John von Wicht's non-objective *Translucence*—1952.

Watercolors and graphics here are weaker, but gouaches deserve mention: Victor Candell's complex *Transition* and Constance Scharff's luminous *Still-Life*. As for sculpture, Nathaniel Kaz' expressive-narrative *Mother*, *The Bird* and Joseph Konzal's archaic *Man Reading* are commendable. (Riverside, to Nov. 9.)—D. A.

VILLAGE ART CENTER ANNUAL: For the Village Art Center 10th open oil show, over 100 canvases by as many artists were accepted by the jury. While the show includes a sprinkling of amateur works, its level is comparatively high. It is about equally divided between realistic and abstract approaches.

George Beverley's *Fruit Bowl* and Clara Haas' *Storm's End* might be cited in the former category, along with works by Howard Hardy, Lawrence Hirsch and Stanley Levine. There are good abstract paintings by Robert Borgatta, Elia Braca, Marc Heine, Paul Hollister, Margaret Layton, Mary Raff and Harry Mathes. Awards went to Mathes, Elizabeth Savage, Morris Glackman, and Ludwig Babral. (Village Art Center, to Nov. 8.)—C. R.

FATHER AND SON: Steve Dohanos, celebrated illustrator, and his son Paul are holding a joint exhibition. Steve Dohanos is an expert craftsman tempering his explicit realism with witty devices. As a display of technical virtuosity, a still-life of mushrooms and a copper jar is remarkable. His watercolors are freer than his oils and they have romantic overtones.

Paul is also a sound craftsman who imaginatively develops homely themes such as *Sea Rake and Ray* and a country store façade with its miscellany of signs. (Wellons, Nov. 3-15.)—M. B.

ELIAS FRIEDENSOHN: Winner of a 1951 Emily Lowe Award, Elias Friedensohn, who signs his work simply Elias, makes his solo debut with spaciouly composed, rather sad paintings in cool greys, raw umbers, blues and greens. In style his work might be called a fusion of 1912 Matisse and Beckmann.

There are people in all of these paintings—average city people, often alone, idle and unhappy. Even the nude lovers

FIFTY-SEVENTH STREET IN REVIEW

in *Encounter* are more pensive than ardent. As in Matisse's paintings certain thematic constants may be identified—large leaved plants, large simplified architectural elements, furniture and people. Each in turn engages the artist's full attention; each receives its due as a structural element. Friedensohn's is a deliberate, calculated art in which strong feeling is implied rather than expressed.

It is a good first show. (RoKo, to Nov. 13.)—J. F.

RUTH GIKOW: As a result of her recent stay in Rome, an ambience of that city lies over almost all of Miss Gikow's new canvases. There is a prevailing accent of sadness in much of the work. Carnival figures and folk dancers move in lively rhythms, but they strike a note of forced gaiety. In the *Annunciation*, the stolid figure of the Virgin is set against a row of billboards, while the attendant angel is replaced by a street gamine offering a huge lily with casual interest. Latent satire here becomes more obvious in other paintings.

Miss Gikow's palette sometimes has a Venetian brilliance, but generally it is low in range, apposite with her themes. Her figures are solidly modeled and skillfully placed in the picture areas. Expertly broken light planes enhance color patterns but never absorb sound forms.

The fantasy of much of the work is curiously and successfully blended with a hard core of realism. (Ganso, to Nov. 19.)—M. B.

TONEY, LANDAU, COHEN: All departing to some degree from photographic realism, these artists choose subjects ranging from humanistic views of poor negro communities to architectural city landscapes.

Anthony Toney, whose painting gains power from year to year, shows several canvases uniquely combining expressionism, tactile realism and cubism. A striking montage, *Family Tree*, juxtaposes faded images of daguerrotype characters and a white spectral city.

Lev Landau depicts life in Haverstraw's small negro community. Distortion and careful disposition of figures gives these realistic paintings more poignancy than is usual in his work.

Hy Cohen's watercolors present the city in conventional terms. Among his best watercolors are some lively flower-pieces. (A.C.A., to Nov. 8.)—D. A.

THE OLD WEST: The stirring cavalcade of the winning of the West—a story of Indian encampment and buffalo hunt, of plains warfare and frontier incident—was graphically presented in this assembly of over 50 works dating from the early 19th century. Authentic eyewitness accounts, these canvases were painted by National Academicians and by self-taught men who traveled into the unmapped West on horseback, lived with the Indians and shared the life of the pioneer.

Sully, Inness, Bierstadt and Thomas Moran describe their subjects romantic-

ally, while others realistically portray savagery. George Catlin and Carl Bodmer are more directly descriptive. Later paintings—by Frederic Remington and cowboy Charles Russell—approach illustration in feeling and technique.

Essentially of documentary interest, the exhibition was staged in conjunction with McGraw-Hill's publication of Harold McCracken's book, "Portrait of the Old West." (Knoedler.)—C. R.

EARL KERKAM: In a recent exhibition of 10 panel paintings executed since his last show (1947) Kerkam, at 56, revealed the stature of maturity. Not large, Kerkam's paintings are three-quarter views of semi-nude male figures. (While the artist serves as his own model, his paintings are in no sense self-portraits.) All are in a free, sketchy technique, a natural progression from Cézanne.

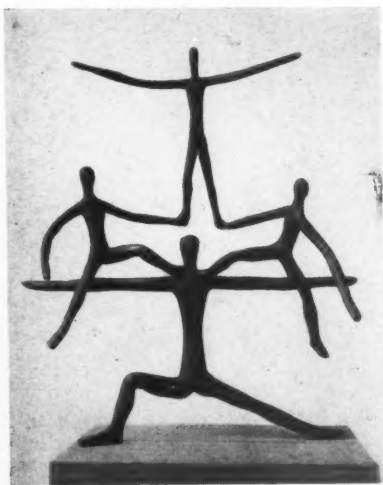
Kerkam's figures, emerging from richly colored backgrounds, recall mutilated, time-ravaged frescoes. Anatomy is indicated by the sparsest possible means—features become merely shadow, and arms dissolve into shapeless, boneless brushwork. Yet despite their obscurity of detail, these panels have impact, offering an escape into a world of hauntingly beautiful poetry. (Egan.)

—C. R.

MARY CALLERY: Figures with ropey legs, spare torsos and hugely attenuated arms dominate Miss Callery's sculpture universe. They sit or stand frontally, always on a vertical axis, their bough-like arms balanced in invisible cylinders or cubes. Linear, rhythmic, rather than massive, they nevertheless conform to classical rules of quadrature.

Miss Callery's impressive *Seated Figure*—a large bronze woman, her arms and legs weaving in a continuous arabesque, reveals effective use of attenuation. A proud gesture of the hand, a sloping shoulder, straight back and erect head, describe the universal of a proud, self-contained woman. In this piece, distortion serves an expressive end similar to that of Lehmbruck.

CALLERY: *Perhaps*



A number of studies—smaller and more spontaneous—realize the artist's gift for lyrical line-interplay. They have a fresh, direct feeling that is not found in the large, rigidly composed groups. (Valentin, to Nov. 15.)—D. A.

CHRISTIAN BÉRARD: To most Americans interested in art, the late Christian Bérard was best known as a virtuoso draftsman whose whimsical fashion and costume croquis appeared from time to time in the fashion magazines. Admirable as these drawings are—drawings in a bravura tradition which extends from Tiepolo to Guys, and to Berman, Tchelitchev and Vertès in our own time—they were only a part of this gifted, facile and undisciplined artist's oeuvre. And they were only a small part of his recent exhibition.

The major part of the exhibition consisted of oils. Some of these, the *Seated Clown* for example, are reminiscent in technique and mood of the "blue period" Picasso and of the early Tchelitchev. Many of Bérard's portraits are almost monochromatic—waxen faces against grey night. Most substantial works in the show were a sober classic portrait of a woman which Bérard painted in 1932, and a portrait of the singer Damia. These are in the tradition of Manet, although their construction is more ruthlessly architectural (Hugo.)

—J. F.

JAMES FORSBERG: There are no boundaries in Forsberg's form-world, for his woodcut-and-stencil prints are all plotted in terms of infinitely extending space.

In mood, Forsberg's prints fall into two groups. The first—austere—comprises prints of monoliths, black and foreboding, vaguely recalling Stonehenge. *Portals*, for example, is composed of eerily balanced rocks, portals to nowhere or everywhere.

Forsberg's color prints are more lusty and abandoned. Excellently printed, *Monument to the Sun* grows from a warm ochre ground. Rich overlays of orange and yellow suggest the sun and the earth on a brilliant day. Forsberg achieves the illusion of depth both in this print and in *Stone Forest* with heavy impasto overprinting which sets off filmy, transparent passages. (New Gallery, to Nov. 8.)—D. A.

FAIRFIELD PORTER: Spaciously composed interiors with figures, painted in warm greys, umbers and ochers, predominated in this exhibition. The adolescents—pensive or watchful—who appear in many of them may remind one of Balthus. But the resemblance is superficial: Porter has none of Balthus' fever, his hint of perversity. Rather his mood is one of civilized restraint and serenity. In this respect he is much closer to Vuillard and, despite the relative austerity of his colors, to Bonnard. Harmony, order, balance—the classic aristocratic virtues characterize his work.

Occasionally Porter essays an expressionist approach, and *October* is especially successful. But there is perhaps too much taste and charm here—quali-



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57th Street in Review

[Continued from page 20]

ties one does not look for in expressionism—and also a slickness, a suggestion of the magazine illustration. The artist is at his best in *Studio Interior* where, with light and color, he achieves a curious hushed intensity. (Tibor de Nagy.)—J. F.

ELLA VAN DYKE: These watercolors of the Virgin Islands have the spontaneity of expression associated with this medium. In pure watercolor, the artist defines forms crisply, gaining brilliancy of effect with passages of gleaming, white paper. She seizes the character of place, but by formalizing her designs she avoids mere description.

Miss Van Dyke's landscapes are presented in terms of the essentials of locale, with no heaping up of niggling detail. *Trunk Bay* exemplifies her ability to awaken interest through generalized forms in which the trivial and accidental are merged. (Levitt, to Nov. 8.)—M. B.

MYERS FOUNDATION GROUP: Ranging from V. C. Igarta's flowing ink-into-water abstractions of landscape to Thomas Fisher's misty portraits, these two dozen oils and sculptures comprise a quiet group exhibition. Vance Hunt's steel *Construction with Color* is interesting, though reminiscent of Lassaw. Dan Samuels' *Paris Café* and May Heiloms' *Mamma's Door was Always Open* are gaily patterned abstractions, while paintings by Betty Smith and Barbara Moncher, though small, are large in feeling and mood. (Myers Foundation, to Nov. 14.)—C. R.

DONALD WIEDMAN: A glimpse into a world of moody romanticism is offered in a first show by this California-born, League-trained painter. Eight oils in this group are thinly brushed, romantic in concept, somewhat surreal in composition, and realistic in detail. They depict dust-bowl landscape, swamp-land, or figures set in a world of decay.

Weidman's drawings are pen line views of Central Park, of landscapes, or of figures in repose. In his 10 collages, startling color-photograph details are mounted in disassociation. (Leighton, to Nov. 15.)—C. R.

NIONE CARLSON: These non-objective oils and gouaches are all symbolic, many having cryptic titles. Their color range is not wide, but color is used so ably that it frequently echoes the emotional keynote of the themes. The artist interweaves color planes with an elaborate linear pattern, sometimes producing a vague effect, sometimes creating appreciable designs. (Argent, to Nov. 15.)—M. B.

HASAN KAPTAN: Under the auspices of the Turkish Government, this 10-year old artist is holding an exhibition of his paintings. Resembling the poet who "lispd in numbers," young Kaptan displayed an interest in drawings when three years old. At the age of five, he was taken to Paris, where he became absorbed in the work of the French artists, particularly those of Picasso

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The Role of the Art Educator in Modern Therapy

Today, much understandable confusion exists among art instructors concerning therapy and art education. Some feel that the major function of the art instructor is that of a therapist, others see the art instructor as one who seeks to impart so-called basic principles of line, form, color, design and the like. And there are those who have taken varying stands between and beyond these positions.

Our present day concepts of therapy have definitely grown from recent studies of mental diseases — diseases studied scientifically only since the late 19th century. In 1906 Fritz Mohr, in the course of clinical experiments, developed a testing method for the analysis and interpretation of drawing of the insane. In America this experimental method was developed further, employed by numerous investigators and applied to special problems, including the study of mental disorders in children. Reja, following these trends, compared the spontaneous artistic products of the insane with the art of primitive peoples, of children and of normal artists with inclinations toward the fantastic. He was impressed particularly by the "style" of the art of the insane, a style which seemed to blend a surprising sense of structural values with a vivid imagination.

In the meantime, the art of the normal began to place more and more emphasis on these qualities. In 1909 the new trend, which promoted an extreme subjectivism in combination with an abstract formalism, became evident in various schools of art.

Further studies continued. Prinzhorn, after the First World War, organized a comprehensive collection of the art of the insane in the University Hospital of Heidelberg, and worked out a method of classifying and interpreting it. In a general way Prinzhorn made use of Gestalt psychology: he interpreted every work as a structuralized expression of the inner life of its maker. His investigations opened up a new era of research characterized by an emphasis on the esthetic. This intuitive approach implied a suppression of critical scruples and consequently led Prinzhorn to accept the art of the insane with almost the same appreciation as the art of the normal.

Prinzhorn's approach appealed to the expressionist painters and their literary followers who flourished at the time in Central Europe. But it antagonized the traditionalist faction of German experts in esthetics and, to an even greater degree, those in the developing field of psychiatry. Out of this controversy grew the attempts at the methodical clarification of the issues.

Pfeifer's experiment in the '20s is particularly important to art teachers, because of its implications. Simply, his

was an experiment made with a normal artist who was stimulated to produce drawings in a dreamy condition without any intentional direction. The results approximated the art of the insane. Pfeifer concluded from this fact that the art of the insane was meaningless. A group of French artists who independently performed similar experiments with themselves gave high value to the results because of their similarity to the art of the insane. These French artists developed the theory of surrealism out of their experience.

The psychoanalytical method seemed to offer a way out of this controversy over the meaning and importance of

can only be achieved by linking the finger-painting technique with the method of free association. So the term "therapy," if it is not to be used so loosely as to lack meaning, implies that the therapist (a person practicing therapy) be equipped with knowledge of the technique of finger painting and with the special disciplines of the free association method, including the ability to recognize and overcome resistances and the ability to read the disguised expressions of the unconscious as they are unveiled.

Today, both the art instructor and the therapist must be aware of the psychodynamic implications of creative

by Charles Cook*



CHILD PAINTING AT "CHILDREN'S HOLIDAY CIRCUS OF ART," MUSEUM OF MODERN ART.

the art of the insane. Based on the results of Freud's analysis of the unconscious and on present day esthetic concepts, some thoroughly comprehensible and convincing interpretations of the art of the insane have been made.

Dr. Ernst Kris, in his rather recent studies, came to the conclusion that the spontaneous productions of the insane were an attempt at self-healing, a concept which has begun to receive more attention with the growing recognition of the importance of art in occupational-therapy.

The present state of art education and therapy, as I view it, perhaps can best be illustrated by the implications of the technique called finger painting. The claim for finger painting is that it allows a maximum of emotional expression. It is this offer of an emotional outlet that induced some psychiatric hospitals to use the method in departments of therapy, especially with children. However, it is now generally accepted that the full expressive value

expressions. Both—in varying degrees, and for the primary reasons of their professions—must recognize that every kind of unconscious expression has a possible value not only as an outlet of emotions and a means for diagnosis and therapy, but also as a step in creative growth, as a directable attempt at self-healing or fulfillment.

The therapist using creative expression for diagnostic and therapeutic purposes must operate in a completely permissive setting. The art instructor, using his special skills, must carefully direct and channelize creative expression if he is to contribute to the insight and creative growth of his students. We are, I believe, at that point in the history of art education, where teaching of art implies an awareness of these varying implications and carries with it a need to refine, devise, and develop methods and procedures which will assist in offering the best opportunities for the fullest creative growth of our students.

*Charles Cook, assistant chairman of the Committee on Art Education, is head worker of a university settlement project.

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57th Street in Review

[Continued from page 20]

and Bonnard, whose influence is felt in his paintings of this period.

On his return to Turkey, French influence faded out, and the young artist began to develop a personal semi-abstract idiom. The exotic character of his Turkish subjects is obvious in figure and dress. But reality is transformed by distortion and by the substitution of vehement hues for local color. These curiously assertive designs—with their clashes of orange, purple, green and red and almost startling areas of dead white—have arresting qualities. Examples of both early and recent works are included in the show. (Galerie St. Etienne, to Nov. 18.)—M. B.

BOHRD AND BALL CERAMICS: A hundred ceramic pieces (wheel thrown and high fired stoneware) represent the cooperative effort of Chicago painter Aaron Bohrod and prominent ceramist F. Carlton Ball.

Glazed in subtle tones of gray, green, blue, and sand, all of these pieces are functional—bowls, serving dishes, jars, lamp bases. Some are modeled in animal or human forms. Design, generally simple and naturalistic, is rendered in incised line filled with color; mat glazes are used extensively. Distinctive, hand-somely colored and shaped, these pieces are priced at \$12 to \$200. (A. A. A., to Nov. 8.)—C. R.

SAUL BAIZERMAN: An eight-by-five-foot hammered copper relief executed between 1942 and '52, *Crescendo—The 5th Sculptural Symphony*, is a one-piece exhibition. It is typical of the sculptor's work in this vein. Interwoven forms of monumental nude figures, arranged in uneven horizontal bands, are modeled with deep undercutting. Play of light over the textured surface of the expanded forms creates a poetically musical feeling in keeping with the title. (New Gallery, to Nov. 15.)—C. R.

JOHN PARKS & ANN SCOTT: Intaglio etchings by Parks illustrate an increasingly popular technical novelty. In a figure of a seated man, scooped out depths suggest the exacting demands of this medium. But the medium seems to add emphasis to *Sun Worshippers*, an elaborate pattern of figures and a huge fringed sun resting on the earth.

Ann Scott's sculpture in wood, marble, soapstone and granite—small pieces—are carried out with fluent modeling and a continuity of planes that produce a monumental effect. In *Leda* and *Mother and Child*, both marble, rhythmic contours relieve the solidity of masses. (Creative, to Nov. 8.)—M. B.

LILLIPUT GROUP: This first quarterly for little-known artists includes over 70 paintings in a variety of media and styles. Some of these are pretty bad. Most are of student caliber. But a few make a trip to this closet-size gallery worthwhile. Among these are dimly shimmering mystic landscapes in the spirit of Ryder and Redon. These are the work of author-critic-professor-actor-painter Lawrence Woodman who runs the Lilliput. Paul Thompson's vigorous fauve paintings of outdoor subjects; Cristofanetti's *Chinese Carnival*,

[Continued on page 26]

The Art Digest

BOOKS

"The Irreproachable Painter"

"Jan Van Eyck," by Ludwig Baldass. London: Phaidon Press. Distributed by Garden City Press. 104 pp. text, 170 plates, 6 color plates. \$12.50.

Ludwig Baldass' "Jan Van Eyck" is a careful piece of important scholarship, squarely in the meticulous *kunstgeschichte* tradition. Even those with a passion for artistic detective work, however, may find his awkward, parenthetical prose (in translation from the German) lamentable and his reverential schoolmasterish tone vexing. And in an expensive book, only a handful of color reproductions are a disappointment. Phaidon has managed a better balance in the past between serious scholarship and readability.

Baldass' significant contribution is his exhaustive and riveting stylistic analysis of the controversial Ghent altar-piece, which may be the conclusive testimony in the dispute of authorship between the brothers Van Eyck. To Hubert he assigns the "cosmic" religious conception of *The Adoration*—that whole view of man in an orderly universe that Christian society bestowed on the Flemish brothers, the stone masons of Chartres, Giotto. The panels of *The Fall*, of the donors and the hosts of saints are the exclusive work of Jan, and he is responsible, too, for the introduction of the new style of "naturalism" that gave a conscientious tangibility to Hubert's grandiose mysticism.

Nothing, in fact, is further from the Gothic mysteries of gold-ground Siene painting or the elegant etherealizations of the "International Style" than Jan's sturdy Flemish realism. It is far in advance of his brother's style and has a parallel in the efforts of Florentine contemporaries to scientize picture space. Here the author makes a familiar but crucial point—that realism and spirituality were, nevertheless, not at war in Jan's art. Jan's completeness of vision and his exact catalogue of the "material" splendor of the world simply argued the glory of God's work. That is why his carefully explicit art is always elevated beyond simple "genre," or realism, in the post-Caravaggio meaning of the word. Jan's doll's house humanity—sweet, grave, contemplative, despite bourgeois appurtenances and an air of solidity—is still sublime.

Historical accident and a serene Low Countries temperament conspired happily to allow Jan to concentrate all his energies on his special miracles of "facture." Baldass nominates him best European painter preceding Leonardo. He could also be called the Irreproachable Painter. His faultlessness was scorned by Michelangelo as the refuge of the timid. Yet Jan's minute, crystalline perfections are among the few in North European painting that are not diminished in the company of the heaven-storming imperfections of the Italian.—SAM HUNTER.*

*Sam Hunter, formerly art critic for The New York Times, has just returned from a three-and-a-half-year stay in Europe where he was engaged in art research.

November 1, 1952

BOOKS RECEIVED

CLASSIC ART, by Heinrich Wölfflin. (Garden City: Phaidon, \$6.50.) One of the most important books in art history, available for the first time in English translation. Herbert Read notes in a brief introduction: "When Heinrich Wölfflin died in 1945 at the age of 81, it could be said of him that he found art criticism a subjective chaos and left it a science."

THE MISERERE OF GEORGES ROUAULT, introduction by Monroe Wheeler, preface by the artist. (New York: Museum of Modern Art, \$3.75.) The first popularly priced book on the famous print series originally published in Paris in a de luxe edition of 450 copies. All 58 plates have been reproduced here in small facsimile by Aulard, under Rouault's supervision.

ART IN MODERN ARCHITECTURE, by Eleanor Bittermann. (New York: Reinhold, \$10.) An analysis of architectural art—murals, architectural sculpture, carved glass, wood and plastic—in modern buildings, demonstrating how today's American artists and architects have collaborated, and pointing the way to a better working integration between the two. Many examples cited are discussed in extensive quotes from such artists and architects as Feininger, Calder, Lipchitz, Albers, Belluschi and Breuer. About 300 illustrations.

THE ARTS IN THE MIDDLE ENGLISH ROMANCES, by M. A. Owings. (New York: Bookman Associates, \$3.50.) A scholarly analysis of the medieval world—its customs, modes of living, architecture and literature. Dr. Owings' thesis is that the physical life of medieval towns carries over into both the romances and visual arts of the period.

EARLY AMERICAN DESIGNS, CERAMICS, by Edwin O. Christensen. (New York: Pitman, \$1.75.) A paper-bound booklet outlining a selection of ceramic decorations from American folk art. Compiled by the Curator of the Index of American Design, National Gallery of Art. Well illustrated with examples of pottery and enlargements of designs.

OUT OF LINE, drawings by Arthur Zaidenberg, text by Henry Morton Robinson. (New York: Crown, \$2.) In 80 pen drawings, Zaidenberg undertakes to describe "the dilemmas and frustrations of everyman." Running commentary is supplied by the well-known novelist and author of a key to "Finnegan's Wake."

IT'S FUN LEARNING CARTOONING WITH HOFF, by Syd Hoff. (New York: Stravon, \$3.) More than 500 step-by-step drawings by a cartoonist best known for his antics in *The New Yorker* magazine.

MY VICTIMS, by Oscar Berger. (New York: Harper & Brothers, \$3.50.) Subtitled "How to Caricature," this book explains Berger's approach to the subject.

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AUCTIONS



TENIERS, THE YOUNGER: *Lady Playing the Guitar*. To be sold at Parke-Bernet Galleries on November 12.

Fine Arts in Three Sales

Three forthcoming sales at Parke-Bernet Galleries will be of particular interest to collectors of fine art. The first, the Wildenstein sale, will include a large group of French 18th- and 19th-century paintings and drawings; the second will offer old masters, chiefly Dutch and Flemish; the third will comprise etchings and engravings by old and modern masters.

The entire private collection of the late Felix Wildenstein, director of New York's Wildenstein Gallery, will come up for auction November 7 and 8 at 1:45 P.M. (Exhibition commences November 1.) A distinguished authority on French art, Wildenstein owned a number of impressionist paintings, as well as a large group of French 18th-century furniture and objects of art.

Important 19th-century paintings in the forthcoming sale fall into two groups: figure pieces and landscapes. In the former group, there are three Toulouse-Lautrecs: *Après le Bain*, a nude seen from the back, formerly in the Vollard collection; *L'Argent*, a gouache and pastel of a strolling couple, and the colored lithograph poster *Divan Japonais*. What is considered a major pastel portrait by Manet, *Madame Jeanne Martin*, is one of three existing Manet studies of the "piquante Bordelaise." Another figure study, *Blanchisseuse Portant du Linge* by Edgar Degas, is a pastel of about 1888-92, bearing the stamp Vente Degas. Another Degas to be offered is a charcoal sketch, *Danseuse Le Bras Droit Tendu*.

Paris can be seen through impressionist eyes in Sisley's *Le Quatorze Juillet: La Seine au Pont du Jour*, a river scene signed and dated '73, and in Pissarro's *Le Louvre: Matin, Soleil, 1901*, a view of the Seine on a hazy autumn morning. Provincial views include Boudin's *La Plage à Deauville* and Monet's *Coin du Lac*.

Other items to appear in the sale are drawings by Guys and Goya, and British 18th-century portraits by Downman, Romney and Cosway. French 18th-century furniture includes several Louis XV marquetry pieces.

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AUCTIONS

The second painting sale of the coming fortnight—to be held at Parke-Bernet on November 12—will offer old master paintings from various sources. Focusing on Dutch and Flemish 17th-century works, the group includes a small panel by Adriaen Brouwer, *Merry Company*; a still-life by Jan Steen; *Lady Playing the Guitar* by Teniers the Younger, and *Bacchanal* by Jacob Jordaens. Among a few Italian and French paintings in the sale are Matteo di Giovanni's *Assumption of the Virgin*, and a large river scene by Corot, formerly in the collection of the Art Institute of Chicago. Exhibition commences November 8.

Devoted exclusively to graphics—engravings, etchings and lithographs by old and modern masters, from the collection of Mrs. J. H. Sinclair—the third of these three Parke-Bernet auctions will be held November 19 at 8 P.M. It will include Rembrandt's drypoint-and-etching, *Dr. Faustus in His Study*; a rare etching by Whistler; McBey's *Dawn: The Camel Patrol Setting Out*; Seymour Haden's *Early Riser* and Meryon's *Le Départ pour le Travail*. A Schongauer engraving, *The Flight into Egypt* and several 15th- and 16th-century woodcuts will also be included.

AUCTION CALENDAR

November 5 & 6, 1:45 P.M. Parke-Bernet Galleries. Chinese art including early dynastic, single-color & decorated porcelains; jade; bronzes & screens. Property of Mrs. Albert J. Seligsberg, Mrs. Eugene Benjamin & others. Exhibition from Nov. 1.

November 7 & 8, 1:45 P.M. Parke-Bernet Galleries. Paintings, drawings & French 18th-century furniture from the Felix Wildenstein estate. (See description on opposite page.) Exhibition from Nov. 1.

November 11, 1:45 P.M. Parke-Bernet Galleries. Books on the exact & pseudo-sciences: astrology, astronomy, chemistry & horology. Outstanding titles including René Descartes' "Discours de la Methode," (published 1649); a rare first edition of Robert Hooke's "Micrographia" & a sizable collection of rare early Italian literature. Property of a New York private collector. Exhibition current.

November 12, 8 P.M. Parke-Bernet Galleries. Dutch & Flemish 17th-century paintings, from various sources. Sale include Adriaen Brouwer's *Merry Company*; *Village Festival* by David Teniers the Younger; a still-life by Jan Steen; two portraits by Nicolaes Maes & *Bacchanal* by Jacob Jordaens. Also included: French & Italian paintings. Exhibition from Nov. 8.

November 13, 14 & 15, 1:45 P.M. Parke-Bernet Galleries. English 18th-century furniture & decorations from the collections of Mrs. Joseph E. Davis & others. Sale includes prints, among them an engraving by William Blake & a lithograph by George Bellows. Exhibition from Nov. 8.

November 18, 1:45 P.M. Parke-Bernet Galleries. A selection of fine publications ranging from the Middle Ages to 20th-century America & Europe. Includes Pierre Corneille's "Theatre," 1704; François de Fenelon's "Les Aventures de Télémaque"; Tasso's "Gerusalemme Liberata," 1784; & Voltaire's complete *oeuvres*. Sale includes the library of the late Benjamin E. Levy. Exhibition from Nov. 12.

November 19, 8 P.M. Parke-Bernet Galleries. Two emerald & diamond necklaces & other precious-stone jewelry from the estate of Mrs. Henry Ford. Exhibition from Nov. 13.

November 19, 8 P.M. Parke-Bernet Galleries. Etchings, engravings & lithographs by old & modern masters. Features Rembrandt's *Dr. Faustus in his Study*; *Weary*, a rare etching by Whistler; Schongauer's *The Flight into Egypt* & prints by Meryon, McBey, Millet & Haden. The collection of Mrs. J. H. Sinclair, and from other owners. Exhibition from Nov. 15.

November 21 & 22, 1:45 P.M. Parke-Bernet Galleries. French 18th-century furniture & decorations from the property of Homer H. Harris, Denver, Colorado, & others. Includes *Venus Callipyge* by Boucher, & four portrait drawings by François Clouet *etc.* Exhibition from Nov. 15.

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Urban Classicist

[Continued from page 17]

to the cubists, and to Chirico—for there is something of Chirico's nostalgia in Spencer's paintings of the urban industrial landscape, without Chirico's delirium and terror.

Spencer painted the machines and factory buildings of the modern city, not so much abstracting as simplifying and re-arranging them in plane-geometric patterns. Seen from a distance, these sometimes resemble collages.

Light in Spencer's paintings is austere and neutral, the light of a grey day. Color is subdued, the palette restricted to greys, umbers, ochers and terra-cotta reds. Spencer was not interested in texture in the subject, and texture is minimized in the painting. His is a reserved classic art, and—as in all good classic art—intellectual and perceptual qualities are fairly evenly blended, with a slight preponderance of the intellectual.—JAMES FITZSIMMONS.

57th Street in Review

[Continued from page 22]

and Kenneth Ballantyne's delicate watercolors of New Zealand are also notable. (Lilliput, to Nov. 7.)—J. F.

JAMES V. GILLILAND: Gilliland's paintings seem to express a resolution to escape from representation through strident color and distortions that appear more forced than relevant to design. Paint surfaces are rather arid and harsh, with occasional touches of impasto combed into heavy lines. *Corral* is one of the more successful canvases. (Creative, Nov. 3-15.)—M. B.

BERNARD LANAN: In his first painting show, Lanan, graduate of Yale's fine arts department '49, does himself no credit. While a drawing included betrays his skill at academic realism, most of his paintings are either psycho-symbolic (*Schizophrenia* is typical) or geometric in character. Originally a sculptor, Lanan includes nine pieces in this show. They are similar to the paintings in concept, and on a par with the oils. (Regional Arts, to Nov. 15.)—C. R.

JOBS IN ART

[Replies to the advertisements below, unless otherwise requested, should be addressed to the box number specified, c/o ART DIGEST, 116 East 59th Street, New York 22, N. Y. Rates: 20c per word (\$3 minimum) payable in advance. Deadline: seven days before date of issue.]

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BOSTON SOCIETY OF INDEPENDENT ARTISTS 20TH ANNUAL EXHIBITION. Jan. 9-25. Boston Museum of Fine Arts. Media: painting, sculpture and printmaking. Entry fee \$5 membership. Purchase prizes. Entry blanks due Nov. 15. Write Kathryn Nason, 111 Beacon Street.

Hartford, Connecticut

CONNECTICUT ACADEMY OF FINE ARTS 43RD ANNUAL EXHIBITION. Jan. 10-Feb. 1. Avery Memorial Galleries. Media: oil, tempera, sculpture, etching, drypoint, lithograph and woodblock. Entry fee \$4. Jury. Prizes. Entry blanks and entries due Dec. 31. Write Louis J. Fusari, Sec'y, P.O. Box 204.

New York, New York

AUDUBON ARTISTS 11TH ANNUAL EXHIBITION. Jan. 22-Feb. 8. National Academy Galleries. Media: all. Entry fee \$3. Jury. Prizes. Entry blanks and entries due Jan. 8. Write Fluke Boyd, 1083 5th Avenue.

GRAND NATIONAL AMERICAN ARTISTS PROFESSIONAL LEAGUE MEMBER ART COMPETITION. National Arts Club Building. March 8-21, 1953. Open to A.A.P.L. members. Media: oil, watercolor, pastel and sculpture. Entry fee \$4. Prizes. Jury. Entries due March 3. Write A.A.P.L., National Arts Club, 15 Gramercy Park.

SOCIETY OF AMERICAN GRAPHIC ARTISTS, INC. 37TH ANNUAL EXHIBITION. AND 14TH ANNUAL MINIATURE EXHIBITION. Jan. 30-Feb. 28. Kennedy Galleries. Media: print, intaglio, relief, planographic. Entry fee. Jury. Prizes. Entry blanks due Dec. 29. Entries due Jan. 5. Write Society of American Graphic Artists, Inc., 1083 5th Ave., N. Y. 22.

Providence, Rhode Island

PROVIDENCE ART CLUB 74TH ANNUAL EXHIBITION. Jan. 6-18. Media: oil, watercolor, pastel, gouache and tempera. Jury. Prizes. Entry blanks and entries due Jan. 4. Write Providence Art Club, 11 Thomas St.

PROVIDENCE ART CLUB 48TH ANNUAL EXHIBITION AND SALE OF LITTLE PICTURES. Dec. 2-21. All media. Frames or mats must not exceed 14" x 16". Jury. Entry blanks and entries due November 29. Write Providence Art Club, 11 Thomas St.

St. Augustine, Florida

DECEMBER EXHIBITION. Dec. 7-31. St. Augustine Art Association. Media: oil and watercolor. Jury. Prizes. Entry fee \$3.50 plus \$3 membership. Entry blanks due Nov. 26. Entries due Nov. 29. Write St. Augustine Art Association, P.O. Box 444.

Washington, D. C.

CORCORAN GALLERY 23RD BIENNIAL EXHIBITION. Mar. 15-May 3. Media: oil, tempera and encaustic. Jury. Prizes totaling \$5,000. Entry blanks and entries due Jan. 9. Write Hermann Warner Williams, Corcoran Gallery of Art.

REGIONAL

Decatur, Illinois

CENTRAL ILLINOIS ARTISTS 9TH ANNUAL EXHIBITION. Jan. 4-Feb. 8. Open to artists within 150 miles of Decatur. Media: oil, watercolor, sculpture. Jury. Prizes. Entry cards and entries due Dec. 15. Write Decatur Art Center.

East Orange, New Jersey

ART CENTER OF THE ORANGES 2ND ANNUAL STATE EXHIBITION. Mar. 8-21. Open to all New Jersey artists. Media: oil and watercolor. Entry fee \$3. Prizes. Jury blanks due Feb. 18. Entries due Feb. 22. Write Lillian W. Altenhofen, 116 Prospect St.

El Paso, Texas

SUN CARNIVAL 4TH ANNUAL EXHIBITION. Dec. 14-Jan. 5. Cotton Memorial Museum. Texas Western College. Open to artists of Texas, New Mexico and Arizona. Media: oil and watercolor. Jury. Prizes. Entry fee \$1. Entries due Dec. 10. Write El Paso Artists Association, 1112 Baltimore St.

Flushing, New York

ART LEAGUE OF LONG ISLAND 22ND FALL EXHIBITION. Nov. 16-22. Open to members only. Media: oil, watercolor, pastel, small sculpture and ceramic. Entry fee. Prizes. Jury. Entry blanks and entries due Nov. 9. Write Chairman, Art League of Long Island, Inc., 41-17 150th Street.

Hartford, Connecticut

CONNECTICUT WATERCOLOR SOCIETY 15TH ANNUAL EXHIBITION. Avery Memorial. Open

to resident Connecticut artists. Media: watercolor and gouache. Jury. Prizes. Entries due Nov. 28. Write Mrs. Richard S. Olmsted, 33 Comstock Rd., Manchester, Conn.

Memphis, Tennessee

MEMPHIS 4TH BIENNIAL. Dec. 5-31. Open to artists born or resident in Arkansas, Mississippi and Tennessee. Jury. Prizes. Entries due Nov. 10. Write Louise B. Clark, Brooks Memorial Art Gallery, Overton Park.

New York, New York

SMALL PAINTINGS QUARTERLY FOR LITTLE-KNOWN ARTISTS. Jan. 11-30. All media. Awards of solo and two-man shows. Bring work (do not phone or write) by Jan. 2 to Lilliput House Gallery, 231½ Elizabeth St.

Norfolk, Virginia

CONTEMPORARY VIRGINIA AND NORTH CAROLINA 11TH ANNUAL EXHIBITION. Feb. 1-22. Open to artists of Virginia and North Carolina. Media: oil and watercolor. Jury. Purchase prizes. Entry blanks and entries due Jan. 19. Write Irene Leache Memorial Museum.

Omaha, Nebraska

THE MIDWEST 2ND BIENNIAL EXHIBITION OF UTILITARIAN DESIGN. April 1-26. Open to craftsmen and artists from Colorado, Iowa, Kansas, Minnesota, Missouri, Nebraska, Oklahoma, North and South Dakota, and Wyoming. Media: ceramic, enamel, metalwork, textile, woodwork. Jury. Prizes. Entry blanks and entries due March 16. Write Mrs. David S. Carson, Exhibitions, Joslyn Art Museum, 2218 Dodge Street

Philadelphia, Pennsylvania

PHILADELPHIA ART ALLIANCE CRAFTSMEN'S EXHIBITION. Feb. 6-March 1, 1953. Open to craftsmen within a 65-mile radius of Philadelphia. Media: bookbinding, ceramics (except jewelry) decorator's accessories, enamel, furniture, glass, jewelry, leather, metal, plastics, printed fabrics, rugs, toys, weaving, wood and wrought iron. Jury. Prizes. Entries due Jan. 31. Write Philadelphia Art Alliance, 251 South 18th St.

San Francisco, California

CALIFORNIA WATERCOLOR SOCIETY 32ND ANNUAL EXHIBITION. Nov. 28-Dec. 28. M. H. De Young Museum. San Francisco; Jan. 4-Feb. 4, Pasadena Art Institute. Media: watercolor, gouache and tempera. Approximately \$1,000 in prizes. Write Robert Holdemann, 1606 So. Stanley Ave., Los Angeles 19.

South Bend, Indiana

MICHIGANA REGIONAL ART EXHIBITION 4TH ANNUAL. March 8-29. Open to artists of Michigan and Indiana. Media: oil, watercolor, prints and drawing. Entry fee \$3. Jury. Prizes. Entry blanks due Feb. 23. Entries due Feb. 28. Write Thomas R. Lias, South Bend Art Association, 620 West Washington Ave.

Washington, D. C.

SOCIETY OF WASHINGTON PRINTMAKERS 17TH EXHIBITION. Nov. 16-Dec. 22. American Institute of Architects. Media: all graphic. Entry fee \$1. Jury. Entry blanks due Nov. 4. Entries due Nov. 11. Write Isabella Walker, Sec'y., 5315 Massachusetts Ave.

White Plains, New York

WESTCHESTER ARTS AND CRAFTS GUILD 22ND ANNUAL EXHIBITION. Nov. 17-24. County Center. Open to residents of Westchester County. Media: oil, watercolor, sculpture, graphic and craft. Entry fee \$3 dues. Prizes. Write Vivian O. Wills, Westchester Arts and Crafts Guild, Room 242, County Office Building.

Youngstown, Ohio

5TH ANNUAL CERAMIC SHOW. Jan. 1-25. Open to residents and former residents of Ohio. Entry fee \$2, plus \$2 for each shipping container received by mail. Jury. Prizes. Entry blanks and entries due Dec. 14. Write Butler Art Institute.

COMPETITIONS, FELLOWSHIPS, SCHOLARSHIPS

AMERICAN INSTITUTE OF DECORATORS 1952 DESIGN COMPETITION. Open to all designers of fabrics, furniture, floor covering, wall coverings and lighting who have designed products offered for sale not prior to January 1, 1952. Each submission should be on a sheet of illustration board 20" x 30" and should include one photograph (approximately 8" x 10") of the article. Entry blanks due Jan. 16. Write American Institute of Decorators, 41 E. 57th St., New York 22, N. Y.

FIRST ANNUAL INTERNATIONAL COMPETITIVE EXHIBITION OF IVORY SCULPTURE: Ivory sculpture at least 7" high will be accepted in this competition. Three jurors will select prizewinners for exhibition at the Carlsbach Gallery April 16 to May 16, 1953. For information write Dr. S. A. Schneidman, 207-12 Jamaica Avenue, Queens Village 28, L. I., N. Y.

1952 FILM SET DECORATION COMPETITION. Sponsored by the American Institute of Decorators, this competition is directed to all companies producing motion pictures. Photographs are to be submitted of motion pictures produced or released not prior to January 1, 1952, with names of set director, art director and producer on reverse. Entry blanks due Dec. 19. Entries due Jan. 19. Write American Institute of Decorators, 41 E. 57th St., New York 22, N. Y.

MATCHETTE FOUNDATION PRIZE IN ESTHETICS: A \$500 award is offered for the best article in esthetics or philosophy of art submitted by an American author during the academic year 1952-1953. Articles must be sent to Dr. Thomas Munro, editor of the Journal of Esthetics and Art Criticism, at the Cleveland Museum of Art, Cleveland 6, Ohio. Deadline: May 1, 1953.

YM-YWHA DEBUT EXHIBITS COMPETITION. Several debut exhibitions for professional adult painters whose work will be introduced to the public for the first time are offered by the Kaufmann Art Gallery. Write Aaron Berkman, director, Art Department, YM-YWHA, Lexington Ave. at 92nd St., New York 28, N. Y.

KAYWOODIE PIPE NATIONAL SCULPTURE COMPETITION. Open to American and Canadian amateur and professional sculptors, this competition offers \$2,500 in prizes for the best tobacco pipe designs. Entries may be in any medium, sizes 3" to 18". Entries due by Jan. 31. Write to Kaywoodie Co., 6400 Broadway, West New York, N. J.

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A cream for etching on glass, especially recommended to craft groups, Etchall is available in three sizes—all packed in kits which include instructions, stencils and cutting knife. According to the product's maker, the Etchall process takes only three minutes. For information write: Etchall, Inc., of Missouri, Columbia, Mo.

A compact, tripod table easel constructed of steel and adjustable to any angle, the Stacor is 19½ inches high when set up. It may be folded quickly for carrying and is recommended by the manufacturer not only to artists but also for display purposes where space is at a premium. For further details write: Stacor Equipment Company, 473 Troy Avenue, Brooklyn 3, N. Y.

A line of thin-lead watercolor pencils, available again for the first time since the war, Swan's Stabilo is supplied in boxes of 24 in a wide variety of colors. According to the manufacturer, leads are of uniform density, hard to break and notable for intense, true color. For further information write: Swan Pencil Company, Inc., 221 Fourth Avenue, New York, N. Y.

A new 40-page illustrated catalogue describing Sargent and Hi-Test oil, watercolor and tempera paints as well as crayons, pastels, inks, clays, etc., has recently been published. For copies write—on company letterhead—to: American Artists' Color Works, Inc., Sargent Building, Brooklyn 20, N. Y.

A compact power-driven potters wheel which, according to the manufacturer, is safe and easy enough for the handicapped person to operate, has been placed on the market. Equipped with a reversible 10-inch throwing head, an 18 x 18 inch table, a foot-pedal speed control, arm rests, wedging wire and removable water cup, the whole mechanism is enclosed for safety and cleanliness. Complete except for motor, it may be ordered through dealers or directly from the manufacturer: Master Mechanic Mfg. Co., Burlington, Wisc.

A new method for making four-color plates for printed copy as well as silk-screen, the Craftint Multicolor Process is claimed to make possible savings of

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High-quality artists' oil colors, manufactured in Sweden and recently introduced to the U.S. in trial sizes, Becker's "A" colors are now available in studio-size tubes and pound-size white. According to the manufacturers, pigments used in these colors are absolutely permanent, are ground in the finest cold-pressed linseed oil and contain no risky stabilizers. For information write the U.S. distributor: Delta Brush Mfg. Corp., 119 Bleecker Street, New York 12, N. Y.

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Indiana Artists Club Exhibition, Indianapolis, Ind.

Brucker, Edmund, \$200 Steele prize
Caldwell, Joan, \$150 Club Prize
Antreasian, Garo, \$100 Noyes prize
Mess, George Jo, \$100 Herrington & Club prize
Mattison, \$100 Club prize
Coler, Stella, \$50 McKee prize
Davis, Harry A., \$50 Ball prize
Lay, Grace L., \$50 Clowes prize
Peters, Donald A., \$50 Daniels prize
Epstein, Clara, \$50 Griffith prize
Schildknecht, Edmund, \$50 Stokely prize
Osborne, \$50 anon. prize
Wehr, Paul, \$25 Coler prize
Symons, Louise, \$25 Meek prize
Newman, Clara G., \$25 anon. prize
*Wheeler, Clifton, \$200 Indiana Univ. Book-store prize
*Newman, Clara, \$100 L. S. Ayres & Co. prize

Oakland Art Gallery, 20th Annual Watercolor, Pastel, Drawing and Print Exhibition, Cal.

Siegrist, Lundy, \$200 1st & gold medal
Hennesy, Dale, \$100 2nd & silver medal
Martin, Fred T., \$50 3rd & bronze medal
Eaton, Catherine, hon. mention
Gasser, Henry, hon. mention
Joe, Dale, hon. mention
Neuman, Robert S., hon. mention
Osterloh, Don F., hon. mention
Reichman, Fred, hon. mention
Shumaker, Paul, hon. mention
Edmondson, Leonard, print \$50 1st
Ritter, Chris, print hon. mention
Robatham, Robert N., print hon. mention

Ohio Watercolor Society 28th Annual, Columbus, Ohio

Green, Joseph, \$150 1st
Travis, Paul B., \$75 2nd
Odgers, Richard H., \$50 3rd
Campbell, Harriet Dunn, \$25 prize.
Brown, Katherine Bell, \$25 prize
Wentz, Evelyn, \$25 prize
Shawkey, Sigmund, \$25 prize
Way, Edna, \$25 prize
Beneduce, Amato, merit award
Barnes, Margaret T., merit award
Burroughs, Edward R., merit award
Frey, Helen D., merit award
Fried, Beatrice, merit award
Fusselman, Donald, merit award
Mellen, Margaret R., merit award
Mutchler, Dwight, merit award
Pearce, Mary M., merit award
Slusser, Jean P., merit award

Society of Western Artists, 13th Annual Exhibition, San Francisco, Cal.

Sarkisian, Paul, oil, Klumke Memorial Award
Driver, Ann, oil 1st
Verhaeren, Carolus, oil 2nd
Buck, Claude, oil 3rd
Tollander, Earl, oil hon. mention
Pennington, Ann K., oil hon. mention
Miller, Mary, oil hon. mention
Osterloh, Don F., w. c. 2nd
Levy, Nat, w. c. 3rd
Kline, Ted, w. c. hon. mention
Weaver, Rene, w. c. hon. mention
Logan, Maurice, w. c. hon. mention

Twin City Artists 37th Annual Show, Minneapolis Institute of Art, Minn.

Peterson, Robert W., oil 1st
Kramer, Paul, oil 2nd
Morin, Harold, oil 3rd
Arnest, Bernard, oil hon. mention
Ratner, David, oil hon. mention
Rollins, Jo Lutz, w. c. 1st
Maleckar, W. R., w. c. 2nd
Strand, Anna E., w. c. 3rd
Jackson, Jacqueline, w. c. hon. mention
Noble, A. Richardson, w. c. hon. mention
Tovish, Harold, sculp. 1st
Granlund, Paul T., sculp. 2nd
Caponi, Anthony, sculp. 3rd
Hauser, Alonzo, sculp. hon. mention
Darriau, Jean-Paul, sculp. hon. mention

San Gabriel Valley Artists, Fourth Exhibition, Pasadena, Cal.

*Frame, Robert, oil
Selected by the Jury for special notice:
Chamberlin, Wesley, oil
Edmondson, Leonard, oil
Millare, William, oil
McClellan, Douglas E., oil
Kramer, John De, w. c.
*Edmondson, Leonard, w. c.
Friel, Patricia, w. c.
Hansen, Einar, w. c.
*Jordan, Dorothy, w. c.
Ford, Betty Davenport, sculp.
Green, David, sculp.
Hueter, James, sculp.
Simpson, David, sculp.

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CALENDAR OF EXHIBITIONS

AKRON, OHIO

Institute From Nov. 1: H. Janicki; W. Schock; From Nov. 6: Design in Industry.

ALBANY, N. Y.

Institute To Nov. 16: Civil Service; Nov. 20-30: Accessions; Nov. 4-17: E. Rothstein.

ANDOVER, MASS.

Addison Gallery Nov. 7-Dec. 1: Renaissance Architecture.

AUBURN, N. Y.

Cayuga Museum Nov.: Bachrach.

BALTIMORE, MD.

Museum To Nov. 23: The World Encompassed; To Nov. 16: Artists Equity; To Nov. 25: H. Cook.

BIRMINGHAM, ALA.

Museum To Nov. 29: Amer. Indian.

BOSTON, MASS.

Brown To Nov. 15: Klee.

CANTON, OHIO

Institute Nov. 9-28: A. Winter.

CHARLOTTE, N. C.

Mint Museum Nov.: Amer. Primitives; C. C. Tucker.

CHATTANOOGA, TENN.

Art Assoc. To Nov. 28: Religious Prints. Dürer-Rouault.

CHICAGO, ILL.

Arts Club To Nov. 21: Delaunay.

DENVER, COLO.

Dickens Nov.: J. Brace; H. von Schmidt.

HOLBROOK, N. Y.

Hohenberg Nov.: M. Z. Greene.

INSTITUTE TO DEC. 14: Cont. Drugs; To Nov. 30: Classical Prints.

LITTLE ROCK, ARK.

Nelson Nov.: J. E. Cox.

OLDSCHLAGER, N. Y.

Palmer House Nov. 6-Dec. 6: L. Feininger.

RENAISSANCE SOC. TO NOV. 15: Norwegian Prints.

CLEVELAND, OHIO

Museum Nov. 7-Dec. 7: Kandinsky.

COLORADO SPRINGS, COLO.

Arts Center Nov.: K. Zerbe.

COLUMBIA, S. C.

Museum Nov. 2-23: Guild; Nov. 9-30: Carvers, Welders.

COLUMBUS, OHIO

Gallery Nov. 7-24: M. Vertes.

DALLAS, TEX.

McLean To Nov. 9: Marini.

MUSEUM TO NOV. 9: G. Grosz; To Nov. 16: S. W. Museums Wcols.

DAYTON, OHIO

Institute Nov. 4-30: Pts. Sculp. Soc.

DENVER, COLO.

Museum To Nov. 15: Oriental Art.

DES MOINES, IOWA

Art Center To Nov. 30: Cont. Pts.; To Nov. 23: Woody Crumbo.

DETROIT, MICH.

Chiku-Rin To Nov. 8: A. Testa; To Nov. 21: Inst. of Design Faculty.

INSTITUTE TO NOV. 23: Printing.

FITCHBURG, MASS.

Museum To Nov. 9: Regional Ann'l.

HAGERSTOWN, MD.

Museum To Nov. 15: Amer. Art Week; Nov.: L. Rosenthal.

HARTFORD, CONN.

Athenaeum Nov.: Romantic French.

HOUSTON, TEX.

Museum Nov. 9-23: L. Collins.

INDIANAPOLIS, IND.

Herron Institute To Nov. 9: Europ. Pts.

KANSAS CITY, MO.

W. R. Nelson Gallery To Nov. 9: Da Vinci Models.

LOS ANGELES, CAL.

Museum Nov.: M. Hartley.

LOUISVILLE, KY.

Speed Museum Nov.: M. B. Belknap, Jr.

MANCHESTER, N. H.

Currier Gallery To Nov. 23: Val-lauris Artists; To Nov. 30: J. Le-rine.

MILWAUKEE, WISC.

Institute To Nov. 28: Crafts Ann'l.

MINNEAPOLIS, MINN.

Institute To Nov. 9: Local Ann'l;

Nov. 13-21: Great Portraits.

Walker To Nov. 23: Goya & 20th C. Art.

MONTCLAIR, N. J.

Museum Nov.: N. J. State Ann'l.

MOUNT VERNON, N. Y.

Art Center To Nov. 7: J. Van Ramp.

NEW HAVEN, CONN.

Yale Gallery Nov.: People & Politics.

NEWARK, N. J.

Museum Nov.: Arts of Tibet.

NORFOLK, VA.

Museum Nov. 9-26: Ancient Greece; Nov.: P. Moose.

NORWALK, CONN.

Silvermine Guild To Nov. 21: S. Kaplan.

OAKLAND, CAL.

Gallery To Nov. 9: Juried Ann'l.

PASADENA, CAL.

Institute To Nov. 23: San Gabriel Valley Ann'l.

PHILADELPHIA, PA.

Academy To Nov. 23: Wool. & Print Ann'l.

ALLIANCE TO NOV. 23: M. K. Wig-gins; A. Flory; R. Anliker; Nov. 6-Dec. 7: E. Melcarth; H. Foulke.

MOOD, W. C. NOV.: R. Sempie.

DE BRAUX, NOV.: T. Kerg.

DONOVAN, NOV.: 5-29: Littlefield.

HENDER TO NOV. 29: Avant Garde.

MUSEUM TO DEC. 7: 20th C. Sculp.; To Jan. 7: Graphics by Sculptors.

PRINT CLUB TO NOV. 14: G. Quast-ler; C. Romano; J. Ross.

PITTSFIELD, MASS.

Berkshire Museum Nov.: M. Par-sons; R. T. Wye.

PITTSBURGH, PA.

Arts & Crafts To Nov. 19: Abstract Group.

CARNEGIE INST. TO DEC. 14: 1952 International.

PORTLAND, ORE.

Museum To Nov. 17: C. Morris.

READING, PA.

Museum Nov.: Regional Ann'l.

RICHMOND, VA.

Museum To Nov. 23: Williams Coll.

ROCKPORT, MASS.

Art Assoc. To Nov. 16: J. Chetcuti.

ROSWELL, N. M.

Museum To Nov. 15: R. Mead.

SACRAMENTO, CAL.

Crocker Nov.: Good Design.

SAINT LOUIS, MO.

Museum Nov. 5-Dec. 1: Designers & Illus.; Nov. 10-Dec. 9: Mo. Ann'l.

SAINT PAUL, MINN.

Gallery Nov. 17-Dec. 24: Fiber, Clay & Metal; Nov.: Craft Seminar.

SAN ANTONIO, TEX.

Museum Nov. 16-30: State Fair.

SAN FRANCISCO, CAL.

Cal. Pal. Nov.: P. Vaccarino; N. Strann; J. Knowles.

DE YOUNG MUSEUM NOV.: Cont. Reli-gious Art; Western Ann'l.

GRAVES GALLERY NOV.: E. Bloomster; C. Verhaeren.

GUMP'S TO NOV. 9: L. Gaba; F. Reichman.

MUSEUM TO NOV. 9: Bay Region Artists; To Nov. 14: Watercolors.

SOC. OF ARTISTS TO NOV. 14: 5th Ann'l.

SANTA BARBARA, CAL.

Museum To Nov. 16: Europ. Pts.

SEATTLE, WASH.

Museum Nov. 5-30: E. Du Pen; M. Jamieson; Art of China.

SIOUX CITY, IOWA

Art Center Nov. 6-29: Wcol. Ann'l.

SPRINGFIELD, MASS.

Museum Nov. 9-30: Art League; To Dec. 7: Fine Art of Fashion.

SMITH MUSEUM TO NOV. 7: Art Week; To Nov. 23: E. M. Smith; Casein Soc.

TOLEDO, OHIO

Museum To Nov. 30: E. Saarinen Memorial; Cont. Color Lithog.

TULSA, OKLA.

Phibbrook Nov.: Industrial Design.

UTICA, N. Y.

Munson-Williams-Proctor Nov. 9-30: Whitney Wcols., Drugs.; A. M. Huntington.

WASHINGTON, D. C.

Catholic Univ. To Nov. 14: D. Smith.

CORCORAN TO NOV. 9: A. Zerega.

NATIONAL GALLERY TO NOV. 30: Fr. Drugs. From 5 Centuries.

OBELISK TO DEC. 13: Cont. Ital. Smithsonian Nov. 9-27: Metropoli-tan State Art Contest.

WASH. U. NOV. 5-26: Turkish Textiles.

WATKINS GALLERY TO NOV. 14: Art-ists as Collectors.

WILMINGTON, DEL.

Art Center Nov. 12-Dec. 30: Del. Ann'l.

WOODSTOCK, N. Y.

Mollie Higgins Smith Nov.: Group.

WORCESTER, MASS.

Museum Nov. 6-Dec. 14: Painters' Choice.

YOUNGSTOWN, OHIO

Butler Inst. Nov.: J. Sloan.

NEW YORK CITY

MUSEUMS

Brooklyn (Eastern Pkway) To Nov. 23: New Expressions in Printmak-ing; To Jan. 4: "The Third Eye." City of N. Y. (5th at 103) To

Mar. 1: Winter Fashions, 1821-1921.

Jewish (1109 5th at 92) To Nov. 29: Biblical & Jewish Themes in Cont. Amer. Sculp.; Arthur Szyk Memorial.

Metropolitan (5th at 82) Nov.: Rembrandt; Santos; Earliest Amer-ican Landscapes; Recent Acces-sions; From Nov. 7: Art Treasures of the Metropolitan; From Nov. 20: Bredin and Other Masters of the Weird.

Modern (11W53) To Nov. 16: Amer. Printmakers; To Jan. 4: Fauves.

Natural History (Cent. Pk. W. at 79) Nov. 7-30: Museum Employ-ees' Show.

Riverside (310 Riverside Dr.) To Nov. 9: Ekllyn Society of Artists; Nov. 16-Dec. 7: Spiral Group.

The Solomon R. Guggenheim Mu-seum (1071 5th at 87) Nov.: Se-lection of 20th Century Paintings.

Whitney (10W8) Nov. 6-Jan. 4: 1952 Ptg. Annual.

GALLERIES

A.A.A. (711 5th at 55) Nov. 3-22: D. Lee; Nov. 10-22: I. Hoffman.

A.A.P.L. (15 Gramercy Pk.) To Nov. 15: A. R. Neitsen.

A.C.A. (63E57) To Nov. 8: Group; Nov. 10-29: N. Werner.

A.F.I. (50E34) To Nov. 7: M. Becker; Nov. 9-30: G. W. Backruch.

America House (32E52) To Nov. 8: "Why Toys."

Argent (67E59) To Nov. 5: N. Carlson.

Argosy (555 Mad. at 55) Nov. 3-29: Early Amer.

Artists Equity (13E67) Nov. 10-22: Amer. Sculpture, 1952.

Artists (851 Lex. at 64) To Nov. 6: S. Frombolotti; Nov. 8-27: J. Sennhauser.

A.S.L. (215W57) To Nov. 6: W. von Schlegell; Nov. 10-28: Perma-nent Coll.

Babcock (38E57) Nov.: Group.

Barbizon (63 at Lex.) Nov.: E. F. Lillie.

Barbizon Plaza (101W58) Nov. 16-30: Amer. Veteran's Soc.

Barzansky (664 Mad. at 61) Nov. 10-24: B. Solatareff.

Borgenicht (65E57) To Nov. 8: C. Albert; Nov. 10-29: B. Reder.

Brown (2W46) Nov.: Artists Equity.

Burluk (119W57) To Nov. 15: N. Burluk.

Cadby-Birch (21E63) Nov. 5-Dec. 6: Zao Wou-Ki.

Casbach (937 3rd at 56) Nov.: Pre-Columbian Art.

Contemporary Arts (106E57) To Nov. 7: E. Viviano; Nov. 10-28: C. Douglas.

Cooper, Peter (313W53) Nov. 7-28: M. Glass.

Creative (18E57) To Nov. 8: A. Scott; J. D. Parks; Nov. 3-15: J. Gilliland.

Downtown (32E51) To Nov. 15: N. Spence.

Durlacher (11E57) To Nov. 15: Master Drawings.

Duven (18E79) To Nov. 22: French Art.

Eggleson (161W57) Nov. 3-29: E. Love Ann'l.

Elizth (33W8) To Nov. 9: F. Rand; Nov. 10-23: Gotham Painters.

Feigl (601 Mad. at 58) Nov. 8-22: Garrett, Krauskopf, Vytlicil.

Ferargil (63E57) Nov. 10-23: J. Lavall.

Fine Arts Assoc. (41E57) Nov. 10-29: Cézanne.

Fourth St. Print (145W4) Nov. 7-29: Fleck-Mitman.

Friedman (20E49) Nov.: E. Barrell.

Galerie Moderne (49W53) Nov. 3-30: Y. Alde, J. Lagrange.

Galerie St. Etienne (46W57) To Nov. 18: H. Kaplan.

Ganso (125E57) To Nov. 19: R. Gikou; Nov. 24-Dec. 13: J. Meert.

Gentile (51 Grove) To Nov. 15: G. Antreasian.

Graham (514 Mad. at 53) Nov.: E. Shinn.

Grand Central (15 Vand.) To Nov. 7: Founders Ann'l; Nov. 4-22: G. Grant; Nov. 11-22: L. Bruckman.

Grand Central Moderns (130E56) To Nov. 8: "The Island"; Nov. 11-29: E. Betsberg.

Hacker (24W58) To Nov. 8: M. Cit-ron; Nov. 10-Dec. 6: R. Sander.

Harter (22E58) Nov. 10-30: S. Moldovan.

Heller (108E57) To Nov. 15: Cam-pigli, Morandi, Music.

Hewitt (18E69) Nov. 10-22: F. H. Hammond.

Hugo (26E55) Nov. 3-18: Fautrier.

Iolas (46E57) Nov.: Fautrier.

Janis (15E57) To Nov. 8: K. Schoit-ters; Nov. 10-29: J. Pollock.

Kennedy (785 5th at 60) Nov.: E. Turner; Currier & Ives.

Kleemann (65E57) To Nov. 8: S. Weid; Nov. 10-29: H. Jaenisch.

Knessler (14E57) To Nov. 8: Old West; Nov. 11-29: Ingres.

Kootz (600 Mad. at 58) To Nov. 22: H. Hofmann.

Kottler (33W58) Nov.: Group.

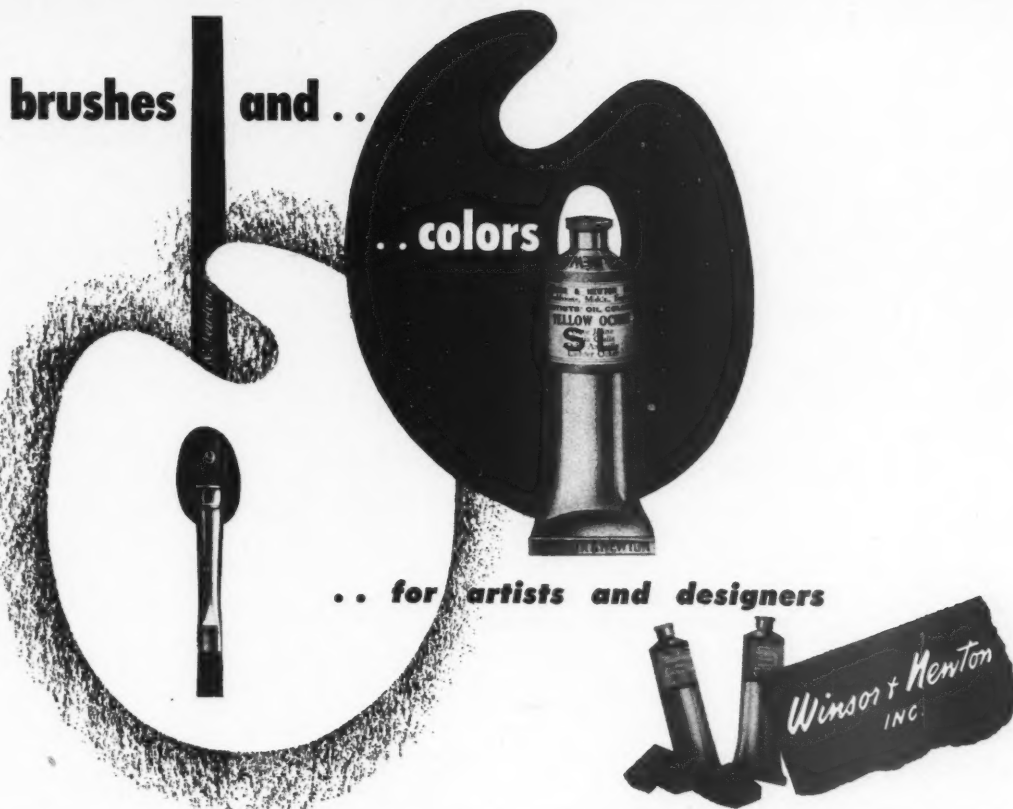
Kraushaar (32E57) Nov. 3-22: K. Schrag.

Layton (28E9) To Nov. 15: D. G. Wiedeman.

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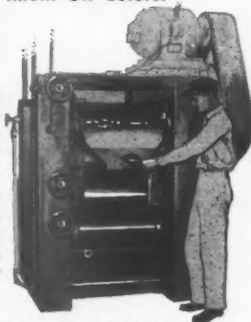
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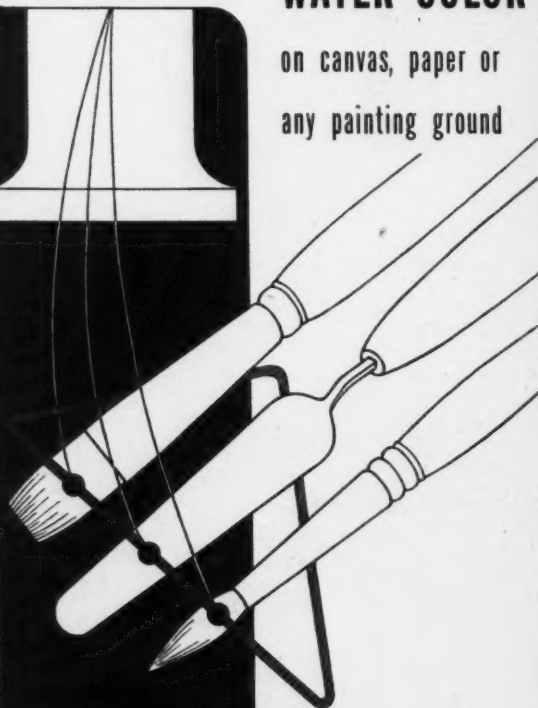
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